

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 6 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



"THE COQUETTE." AFTER THE PAINTING BY GEORGES ROUSSIN.

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## THE NOTE-BOOK.

*Leonate.*—Are these things spoken, or do I but dream?

*Don John.*—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



THE sale of the Harris-Holbrook-Blakeslee collections, some of the pictures belonging to which were illustrated in The Art Amateur last month, was not so successful as was expected in view of the high quality of many of the pictures. Still, the late owners express themselves satisfied with the total, \$173,515. The buyers were mostly dealers, and they obtained many bargains. The highest price paid was for Mr. Blakeslee's fine Vandyke, "Portrait of the Earl of Arundel," which was bought by an agent supposed to be acting for Mr. George Gould for \$8500. The same agent secured the other Vandyke, "Portrait of Lord Dudley," for \$4100. Other good works by old masters of less fame brought correspondingly low prices. One of the few exceptions was Sir Joshua Reynolds' "Lady Mary Nugent Temple," for which Boussod, Valadon & Co. paid \$4700. The fine Coello brought only \$1750; the Von Ravesteyn, "Portrait of a Dutch Lady," went for \$800; the same artist's "Elizabeth Brandt" brought \$1900, and a portrait of a "Princess Palatine," by Pieter Codde, a magnificent painting, though of an unattractive model, went for \$6500 to the Willstack Museum, Philadelphia. The modern paintings, on the whole, did little better. The best prices were: Diaz, "Diana and her Nymphs," bought by Julius Oehme for \$7800; Corot's "Le Rousseau Sous-Bois," by Hermann Schaus for \$4900; Jules Dupré's "The Old Oak," by Knoedler & Co. for \$3300; Daubigny's "Coteaux de Villeneuve St. George," by E. Brandus for \$4000; Diaz's "Wood Interior," by Boussod, Valadon & Co. for \$5300; Decamp's celebrated "Le Boucher Turc," by Mr. Brandus for \$5500. Corot's "Le Bord de l'Etang" brought the same price; Rousseau's noted sunset, "Les Gorges d'Apremont," \$3500; Gainsborough's charming landscape, "The Market Cart," brought only \$900. Mr. Gould is supposed to have secured, besides the two Vandykes, the younger Pourbus' "Portrait of Elizabeth of Austria," remarkable chiefly for the painting of the brocaded dress and lace collar; the same artist's portrait of the Archduchess Isabella and Gainsborough's "Portrait of Dr. Johnson." The uncommonly fine Gericault, "The Quarry Team," brought \$5100.

THERE seems to be a foolish prejudice in some quarters in favor of the Gothic as a style for church buildings and against it for all other purposes. It is supposed to be peculiarly Christian, and Christianity is presumed to be out of place outside of the church door. A religious paper very properly argues that Christian art takes a wider view than that. "It looks back to the stately architecture of the Romanesque period and the splendid mosaics of Ravenna and Byzantium, and forward to a future no less glorious." Our religious contemporary is undoubtedly right. Christian feeling has manifested itself through every form of art from that of the Catacombs to that of the present day. The occasion of the renewal of the controversy at the present time appears to be the reorganization of the Church Art Department of the Tiffany Glass and Decorating Company, with Mr. Frederick Wilson at its head. Mr. Wil-

son has a thorough, practical knowledge of ecclesiastical art, and his tastes are broad and well founded. The middleman or broker, the paper already quoted suggests, finds himself unable to fulfil present requirements in such a position. "In the execution of any work of importance the control by the artist from the raw material forward is found most essential; hence it was that the Tiffany firm some years ago started their own glass furnace, where the famous Favre glass is now made, as well as the glass for their windows." The principle here stated is what The Art Amateur has always contended for. The artist should control his work throughout and should not be at the mercy of people who are ignorant of art and are guided solely by business or theoretical considerations.

No visitor to the Kelekian collection, now being exhibited at 303 Fifth Avenue, but must remark, quite as much as the splendor of the ancient Byzantine embroideries and of the jewelled and chased church metal-work shown there, the solemn, if formal, beauty of the designs and its appropriateness to the religious themes depicted or suggested. The ancient missal covers in gold cloth, with figures of the evangelists in brilliant colors wonderfully preserved, the crucifixes and chalices set with rubies, are gorgeous as decoration, but they also affect us through their simple and balanced forms; and if this is the case on the small scale of these examples, much more so is it the case on an architectural scale. Yet the architects of the new Cathedral of St. John the Divine were in a manner compelled to clap a Gothic steeple on their Romanesque interior. Let us hope they may be permitted to alter their incongruous design before they proceed much farther with the building.

It is difficult to keep pace with the multitude of gifts to museums, exhibitions, and with the organization of new societies all over the country, yet this is a welcome sign of increased artistic activity. The artists of Chicago have been holding an exhibition of their works at the Art Institute of that city, where, we are pleased to see, several of the city's social clubs have purchased paintings and statuary. A new gallery is to be added to the Institute by Mr. and Mrs. C. H. McCormick in memory of the late Mrs. E. S. Stickney, which is to be decorated in sumptuous style by Healy & Millet, with mosaic floor, verde antique wainscoting, and walls in red and gold. At the second annual exhibition of the Art Club, of Erie, Pa., were shown pictures by Mr. Carroll Beckwith, Mr. F. S. Church, Mr. R. S. Gifford, and other New York artists. Brooklyn is rejoicing in the gift of a relief by Della Robbia, which has been given to the Institute Museum by Mr. A. Augustus Healy. This makes the second important example of Giovanni Della Robbia's work in colored terra-cotta in the United States, the other being Mr. Marquand's gift to the Metropolitan Museum of New York. A group in bronze of a lioness and cubs has been presented to Prospect Park, Brooklyn, by the sculptor, Macmonnies, who has but just completed his monumental work for the Soldier's and Sailor's Arch at the entrance to the Park. Turner's much-discussed picture, "The Slave Ship," has been purchased for the Boston Museum of Fine Arts by the trustees. The Arts and Crafts exhibition in that city has been a notable success.

WOULD we could say as much for the first exhibition of the American Association of Allied Arts at the Berkeley Lyceum. The Association had a great opportunity. What with the multitude of art workers in the city and the pupils of schools like those of the Pratt Institute and the Adelphi College, of

Brooklyn, and of the Teachers' College and other schools where practical instruction is given in the applied arts, it ought to have been possible to make a really interesting show. But we cannot accept most of the work exhibited as at all representative. The only exhibits of notable merit were a few of the paintings, and these had been shown before and quite recently in more important exhibitions. The displays of wood-carving, metal-work, needle-work, and ceramic painting were most meagre and unsatisfactory.

THE Reform Club has entered the lists with other city clubs in the matter of holding loan exhibitions. At its first exhibition the Art Committee must be said to have been uncommonly lucky. A splendid portrait by Hogarth and a superb Franz Hals, "The Fish Wife," would have made any exhibition at which they were shown worth attending. In addition to these there were an excellent study by Gericault, Lembach's portrait of Bismarck, and examples of Corot, Rousseau, Dupré, and Daubigny. Of Americans, Chase, Bridgman, Shirlaw and others were well represented. A collection of Lincoln portraits at the Grolier Club was wholly without artistic interest.

It is with much pleasure that we announce the receipt of \$25 from Mr. Thomas B. Clarke and \$2 from Mr. Olin D. Gray for the Gleeson White fund.

THE second exhibition of the "Ten American Painters," at the Durand-Ruel galleries, was not quite up to the standard of last year. This time, as then, Mr. Robert Reid's frank color, blue, white, and scarlet, all up to concert pitch, was quite out of tune with the work of his associates. Mr. Reid seems to be aware of this, for he held an exhibition of his own in his large studio in the Gibson building a few days before the opening of the exhibition of the "Ten." His pictures gain very much by being seen in congenial surroundings, for one is no longer dazzled by their very high key or irritated by the difficulty of appreciating other and more delicate work in their vicinity, and is at liberty to enjoy the spirited drawing of the figures and the out-of-doors look of the landscapes. A frieze of "The Seasons" for a private house in New York, too large for the Durand-Ruel gallery, was a chief centre of interest in the studio exhibition. Mr. Decamp's splendid study of the nude, which has won the Temple gold medal at the exhibition of the Pennsylvania Academy of Fine Arts, was the only thing which did not suffer by the neighborhood of Mr. Reid's pictures. Mr. Childe Hassam, Mr. Twachtman, and even Mr. Benson appear to us to be losing ground in persistently following the impressionistic lure. We do not ignore their gains; they have tone, breadth of effect, atmosphere, the qualities which, in modern painting, people call "poetic"; but they all three sacrifice too much of form. Mr. J. Alden Weir, Mr. Edward Simmons, and Mr. T. W. Dewing do not fall into that snare. Their work is carefully studied, though, with the exception of Mr. Dewing's portrait, we have not found it as interesting as usual. The "Ten" should bestir themselves. It does not matter that they have not set themselves apart as more excellent than their former comrades of the Society of American Artists; the public will have it that there could be no other reason for their leaving that body, and insists that they justify their secession by producing work as much superior to the average shown at the Fifty-seventh Street building as that is better than most of what has been admitted to the exhibitions of the National Academy of Design.



## THE COLLECTOR.

PERHAPS the most important of recent importations is the Rembrandt at this writing in the possession of Mr. Edward Brandus, of Fifth Avenue. It is a full-length standing portrait of the artist in Eastern costume, wearing a shawl turban with an aigrette, a rich tan-colored doublet, and a cloak of a deep olive hue, and carrying a long cane, from which circumstance the picture has been known to cataloguers as "The Man with a Cane." It is from the Kums sale, has been described by Smith and by Dr. Bode, and is of the highest authenticity. Standing figures by Rembrandt, we need hardly say, are much rarer than heads, and this is, we believe, the only picture by the master that is for sale, or likely to be for sale for a long time to come in this country. An interesting Mignard, a full-length, life-size portrait of Mlle. de Vitry in regal costume, wearing a crown and a mantle decked with ermine over a gown of white satin embroidered with gold, and a De Hooghe, a feast in an open loggia, with the master of the mansion welcoming his guests, are also at the Brandus galleries.

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MR. WILLIAM M. CHASE has long been known as one of the most ardent admirers of Velasquez, yielding not even to his friend—or enemy—Mr. Whistler, in this respect. It was a happy thought to exhibit his splendid copy of "Las Meninas" (The Maids of Honor) and of the portrait of Mariana of Austria by Mr. Chase, together with a copy of the portrait of the sculptor Montanez and a small copy of the "Surrender of Breda," by Mr. Carroll Beckwith, in connection with the large photographs of these and other works by Velasquez published by the Berlin Photographic Company. The latter are of a character to give as good an idea of the painter's style as it is possible to gain from reproductions in black and white and on a small scale. But such a copy as that by Mr. Chase of "Las Meninas" was needed to bring before us the color and the handling of the great Spanish master. The little infanta Maria Teresa, of whose portrait by Velasquez in the Louvre we gave a reproduction last month, is the central figure of "Las Meninas," where she wears a similar costume of black, red, and silver. Mr. Beckwith's pictures were studies after rather than copies of Velasquez. None of the paintings have been seen in the United States before, but they should, we think, be widely exhibited.

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THE "Winter Morning, Montclair," by Inness, one of the finest landscapes of the former Thomas B. Clarke collection, and, indeed, the painter's best expression of American scenery, is at the Oehme galleries. Inness never did anything more realistic than this in its rendering of a local and temporary condition of atmosphere, clear yet saturated with moisture from the melting remnants of the snow. Mr. Carle J. Blenner, who has been holding an exhibition of portraits and ideal heads at the Oehme galleries, shows an excellent grasp of individual character which appears even in the latter. Among the most striking of the portraits were those of Dr. J. Stedman Converse, Mme. Nordica as Brünhilde, and General Edward O'Brien.

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WE have noticed a certain curious love of regularity and tameness in the landscapes of Mr. William A. Coffin. If we might parody the old Scottish song, we should say that his heart's in the lowlands, a-following the plough. The parallel lines of the bare furrows or of the half-grown wheat or barley seem to afford him a genuine delight, and even his trees are

as unpicturesque as may be. It is to this natural bent of his that we should ascribe his "Formal Landscape," strangely like an ideal presentment of a popular cemetery, which has been exhibited by him, together with five other pictures, at Knoedler's gallery. That there is sometimes a charm in such unpictorial landscapes when we come upon them in nature no one can gainsay; but Mr. Coffin has not yet learned its secret. It is not impossible, though, that the painter of the picture of "The Rain" in the Metropolitan Museum of Art may yet do something with shaven lawns, and long lines of flower-beds, and stainless skies, and stucco temples. Meanwhile, we prefer his drifts of rain and his glowing sunsets.

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IF modern Italian painters have made little stir in the world it is not for lack of cleverness, but largely because they follow the French not only as to manner of painting, but also as to choice of subjects. Andriotti, of whose work Fishel, Adler & Schwartz show a very attractive example, is no exception to the rule. The subject is a "May-day Festival," in the time of Louis XIV. A party of cavaliers and ladies are enjoying themselves at a farm-house in the shade of the spring foliage, and one of the ladies is dancing with a peasant girl. The types and the costumes are French and there is little to indicate the nationality of the painter, which does not prevent the animated grouping and cheerful color from being decidedly pleasing.

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PERHAPS it requires an American to paint what Americans are apt to like in Italian life and scenery. To most of us Mr. Marion Crawford's novels seem to have a more distinctly Italian atmosphere than Mr. Gabriel d'Annunzio's. Mr. Charles Caryl Coleman's paintings at the Avery galleries show us, to copy a few of their titles, "A Capri Terrace over the Sea," "Moonlight at Capri," "Azaleas and Vesuvius," and bring to mind all that we have ever heard or read of blue Italian skies, of the charm of doing nothing, of vines and precipices, oranges and ices. One of six studies of Vesuvius shows the mountain under a cap of snow. There are views from the painter's back yard which many an American would travel to Italy to see. Mr. Coleman has spent many years there, and this is, we believe, the first important exhibition of his work that has been held in his native land.

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SOME of the strongest of a dozen or so of portraits by Mr. William Thorne that have been shown at the Boussod-Valadon galleries are those of Mr. S. D. Babcock, Mr. John C. Lawrence and Mrs. Clarke. Mr. Alexander Harrison's exhibition which followed was mainly views in the neighborhood of Monterey, California. Some are rather startling, some very refined in color, all broadly treated and effective. Among the most interesting were "The Pool," among sand dunes, at evening; "After the Freshet," a mountain stream running over an ochreous bed, and several marines. There were few figure subjects, the most important being "Les Mystères de la Nuit," a bather on the shore by moonlight.

THE seventy-fourth annual exhibition of the National Academy of Design, April 3d to May 13th, is notable as the last that will be held in the Academy's present building, where it has been housed for twenty-five years. The next, it has been decided, will be held in a temporary shelter to be erected on the new site on Morningside Heights. This closing display is much better than the average, not exactly a blaze of glory, but a

fairly representative exhibition of American paintings. Mr. Horatio Walker's "Oxen Drinking," in a gleam of sunshine that falls from a stormy sky, well deserves the place of honor on the line in the centre of the South Gallery. There are not many pictures in the exhibition to put on a level with it. Mr. Tarbell's broadly painted portrait of a young woman in white in a side light is one of these. The background suggested the title, "The Golden Screen," which some way of a printer has changed to "The Golden Severn," in the catalogue, to the bewilderment of visitors and critics. Mr. Child Hassam's "By the Sea" has been exhibited here before, and so, indeed, have several of the best pictures in the exhibition. There is a good display of cattle pictures and other rural subjects, among which may be mentioned Mr. W. H. Howe's "Brandywine Stable Yard" and Mr. H. R. Poore's curious "Ploughing of the Ephrata Brethren," who, it seems, dispense with oxen and drag the plough themselves, yoked in single file. Mr. Douglas Volk's "Thoughts of Youth" may, perhaps, be reckoned with these. The subject is a little girl in blue overalls, who is thinking, we suppose, that she would prefer to be in skirts. As usual, there are several interesting bits of genre. Mr. Harry Roseland has one of his negro fortune-tellers, "The Colored Seeress;" Mr. Francis C. Jones a pretty group of two sisters, "The Coming Belle;" Mr. Frederick Remington a spirited picture of Indians with a white prisoner, "Missing;" Mr. Edward Pott-hast's "The Carpenter," which was shown at the late exhibition of the Salmagundi Club, and was noticed in our February number as one of the best things there. It has taken the Clarke prize. Mr. J. G. Brown's picture of an old blacksmith late at his work is fully equal to the best of his early efforts.

Ideal figure subjects are not wholly absent. There are Mr. F. S. Church's pleasantly composed "Madonna," with kneeling angels and fluttering birds; Mr. F. R. Green's "Twilight Song," with a classic damsel in a charming landscape, and Mr. Walter Shir-law's vigorous, sprawling nudes in "A Bacchanal."

We have mentioned Mr. Tarbell's portrait. There are others, only a little less good, by Mr. Irving R. Wiles, Mr. Robert Vonnoh, and Mr. Carroll Beckwith. Mr. Henry Mosler's "The Coquette" and Mr. Charles E. Proctor's "In the Boudoir," though intended as ideal types, are practically portraits. So is Mr. Herbert A. Levy's "Contented," a philosophical newspaper man, we should say, with his pipe and beer mug, in the discreet half light of some tavern on Park Row. Miss Cecilia Beaux's portrait group is more labored and less successful than usual. Miss Georgia Edna Underhill's "Intruders," children in a carefully painted interior, are a little too sweet, and pink, and neat, but the picture gives promise of excellent work to come.

In landscape we have Mr. J. Appleton Brown's blossoming apple-trees, and one of Mr. William M. Chase's inspiring pictures of moor and sky. Mr. Charles A. Burlingame's "Indian Summer" in a swamp, Mr. Mosler's little picture of an "Inn at Guimpe," Mr. Gustave Wiegand's study of a fallen but still green willow, Mr. F. de Haven's "Evening" with a lingering gleam of light on old farm buildings, and a quiet marine by W. F. Protz, "Getting Under Way," are particularly worthy of notice. Miss Matilda Brown's "The Last Load" (Dodge prize), Mr. Carl H. Blenner's "The Letter" (third Hallgarten prize), and Mr. L. P. Dessar's picture, which has taken the second Hallgarten prize, are nowise remarkable. It is otherwise with Mr. George H. Bogert's "September Evening" and with Mr. Pott-hast's picture, already mentioned.

## A MODERN COLORIST.



BORN in Madras, Byam Shaw has carried with him to England a tropical love of brilliant color. Being gifted also with a romantic disposition, it is not wonderful that he has, in some ways, carried on the pre-Raphaelite tradition, though personally he is the opposite of the latter-day aesthete. He is, in appearance, much more like an athlete—a tall young man, strongly built, and the only thing of an æsthetic nature about him is his hair, which, as a friend of his puts it, "inclines to be red."

Mr. Shaw left his native India at an early age to enter Bath College, England, but not before those first impressions were made which in artistic natures are apt to be most lasting. On leaving Bath, he made, in London, the acquaintance of Sir John Millais, who, seeing evidence of an uncommon talent in the drawings that were submitted to him, advised him to enter the schools of the Royal Academy. In 1892, while still a student, he took the Armytage prize for a composition called "The Judgment of Solomon." Two years later another prize composition, "Abundance," was exhibited in the Royal Academy exhibition. His tendency to dramatic grouping was shown in two other prize compositions, "Chivalry" and "The Swineherd," the latter illustrating Hans Andersen's well-known satirical fairy tale. The princess, in the story, rejects the advances of the prince, who woos her with flowers; but, disguised as a stupid swineherd, he obtains a kiss from her in exchange for a worthless toy. The picture which we illustrate, "Truth," shows a similar vein of naïve and unwounding satire. The naked lady amuses the old king, who binds her eyes that she may not see his transgressions; the women of the court hold a veil of propriety to screen her from the crowd; the poet turns from his book to look at her, but, evidently,

only for a moment; the bishop raises his eyes to heaven, lost in wonder at her audacity; a page is dyeing a too transparent garment, and master fool and his company amuse themselves in trying to blow out her lamp. The cleverness of the allegory should not blind us to the pictorial merits of the composition. The grouping is at once varied and effective, and there is an interesting play of line in the principal figure and those immediately about her.

The influence of Rossetti is shown in the choice of subject in Mr. Shaw's Academy pictures in 1893 and 1895. The latter illustrates a passage in Rossetti's poem of "The Blessed Damozel," the former was suggested by that called "Rose Marie." Other paintings of importance are "Silent Noon," exhibited in 1894; "Whither," "The Comforter," "Queen of Hearts," "Love's Baubles," "The Queen of Spades," and the two charming portraits of Mrs. John Shaw and Miss Pyke-Nott, the latter exhibited at the New Gallery last year. "The Comforter" is well known through engravings. It represents Christ as a sympathizing presence at the deathbed of a young woman, whose rich husband is pictured as in need, as much as any day laborer, of heavenly consolation. "Willow Wood," again an illustration of Rossetti, shows a knight in armor bending to kiss the image of his lady in the water, which Love mischievously disturbs with his foot.

That Mr. Shaw's delightful color bears translation into black and white is evident from our illustrations. The pencil drawings show him in another light, as a delicate and correct draughtsman. The woman's hands have no less spirit than refinement, and the drawing of the merchant in its simplicity and directness leaves nothing to be desired.

At present, Mr. Shaw is engaged upon an illustrated edition of Shakespeare, which will be worthy the attention of book-lovers, and upon a Christmas book which will be published by the well-known English engravers on wood, the Messrs. Evans. Each of these works, it may be predicted, will create quite a sensation.

G. F. SCOTSON CLARK.



"WHILE ROSES ARE SO RED." FROM THE PAINTING BY BYAM SHAW.

(Copyright by Dowdeswell & Dowdeswell, London.)



"LOVE STRONG AS DEATH IS DEAD." FROM THE PAINTING BY BYAM SHAW.

(Copyright by Dowdeswell & Dowdeswell, London.)

## THE SOCIETY OF AMERICAN ARTISTS.

THE Society of American Artists has introduced the praiseworthy practice of showing at each of its exhibitions one or more good foreign pictures, which gives visitors some idea of where we stand with reference to European art. At the exhibition which closes April 29th, the place of honor in the large gallery at the American Fine Arts Society's Building was held by the much talked-of painting by Dagnan-Bouveret, which has been purchased for the Carnegie Art Gallery at Pittsburgh. In "The Disciples at Emmaus" the painter has even more than others who have recently treated the same theme measured his strength against the old masters—a good thing to do, though defeat be certain. And in this instance the modern painter can claim that he has not been altogether unsuccessful. The management of the light of the setting sun which envelops and etherializes the central figure is truer, and, to us, more impressive than anything that the old masters have done in that way, and if there is a great gap between Dagnan-Bouveret and Rembrandt in regard to mastery of the figure and depth of religious sentiment, still the latter displays a satisfactory degree of skill and treats his subject in a dignified manner. What the picture lacks in inspiration is in some degree atoned for by a decent regard for tradition.

Yet it must be said that the rest of the exhibition was on a distinctly lower plane. Say what we will, a high theme spurs on the artist to excel himself. Mr. Whistler's "Music Room" was the next best picture. As a composition in space it was more novel and fully as successful as Dagnan-Bouveret's work, but it was not very well drawn and was rather clumsily painted. Mr. Sargent's sketchy portrait of a young girl in white shows the danger that awaits him if he allows himself, like the great portrait painters of the old English school, to be overwhelmed



with orders. Its strength is incontestable, but it is hardly worth while to use such strength in mere display. There were several portraits in the exhibition that were almost as clever and much more pleasing, such as Mr. Charles Hopkinson's "Little Red Head" and his "Expectation," a girl in brown and yellow, who, about to place a rose in a bowl of water, stops to look toward the spectator. Mr. Sergeant Kendal's "Portrait of a Lady" in black and gray, in a wicker chair against a gray background, was remarked for its clean, precise, and delicate touch and its refined color. Good portraits, indeed, abounded, so that we can only mention some of the most striking—Mr. Howard Cushing's of a little girl in white, Mr. Frank Fowler's of a lady in pink, Mrs. Rosina Emmet Sherwood's drawing in two chalks, "In Red and Black," and Mr. Samuel Isham's "Lady with Fan," an excellent figure, the effect of which is weakened by the projecting leaf of the screen which forms the background.

There were few works of a decorative character. Mr. Kenyon Cox's robust, but meaningless figures in his frieze for the new Appellate Court Building impressed one rather disagreeably, owing to the violent color contrasts of their draperies; but we must wait until we see it in place. Mr. Will H. Low's four paintings of the "Seasons" in one frame are pretty if taken separately, but there is no bond of tone or line to hold them together. Mr. E. A. Bell's "Tapestry of Life" is a pretty picture of youths and maidens painted on tapestry in silvery gray tones.

The practical secession of a number of landscapists to form the new Society of Landscape Painters may account for the comparatively small display made in that department of art. But there were several interesting forest and mountain scenes by Mr. Charles Hopkinson and Miss Margaret Huntington, a good marine, "The Groundswell," by Mr. Charles H. Woodbury, a foamy, sparkling "Rapids," by E. A. Rorke, and a red and yellow sunset, "Venezia," by W. Gedney Bunce. The Shaw prize fell to Mr. Douglas Volk for his "Woodland Maid," the Webb to Mr. Lathrop for his "Clouds and Hills."

THE first exhibition of the Society of Landscape Painters did not show that the twelve artists represented in it have any common and peculiar artistic aim in view. Mr. Bruce Crane had a good effect of moonlight on an ebb sea in "Night on Cape Ann." Mr. Frederick W. Kost was at his best in "The Water Cart." Mr. C. Davis' "The Brook," Mr. Walter Palmer's "The Sentinels," pine-trees under snow, Mr. Walter Clark's "On Breezy Days," and paintings by Mr. Leonard Ochtmann, Mr. Robert C. Minor, Mr. J. F. Murphy, and Mr. George H. Bogert were what seasoned exhibition-goers have learned to expect of these artists. Of the water-colors the most interesting were Mr. R. S. Gifford's "A Pottery Kiln" and Mr. Coffin's "Sunset."

## HENNER AND HIS "POT-BOILERS."

Now and then in the zenith of his fame there comes to light a story of the "pot-boiling" days of some great artist. These recollections of hand-to-hand encounters with fortune, when viewed from the heights of success, have a peculiar fascination all their own. To the list of such tales belongs one of Henner, that unique genius, who alone knows how, even in his old age, to paint red-haired nymphs and goddesses.

Imagine Henner making crayon portraits! Yet such plebeian labor was once his, as he himself confesses. The account of his youthful trials may serve by way of encouragement to young art students who are forced to decorate fans or candy boxes, to color photographs, or to resort to other inartistic uses of their artistic talents to earn a livelihood.

One afternoon a number of French artists were gathered together in the studio of the great Henner. It was late, and the famous painter—his day's work being done—was al-

The face of the painter brightened and an amused smile lit up his tired eyes.

"Have I known Viennot, my friend?" he said. "I have worked for him."

"How? You have worked for him?"

"I have, indeed, and here is the story:

"I came to Paris in 1856, after having spent two years in Alsace. My parents were not rich, as you know. I had at my disposal for all my living expenses and for my studies just four hundred and fifty francs a year. It was meagre enough, and I eked out a slender allowance by painting portraits at ten and fifteen francs apiece for the care-takers in the Latin Quarter. But for them I should literally have died of hunger.

"One fine day a comrade said to me, 'I have a golden opportunity for you. Put on your hat and come with me.' As we walked along he explained himself. There was a certain Viennot, a painter of skill, who after having passed through the schools found himself hard pressed to earn his honest bread. A happy chance brought him into communication with a company which exported to the Americas stuffs, jewelry, hats, toilet soaps, artificial flowers—in fine, all the novelties usually sent out from Paris to those far-away climes. By their advice this artist organized an agency for portraits, which inside of two years gained him fabulous sums of money. He charged five hundred francs for portraits of the head alone, and one thousand to two thousand francs, according to the accessories, for full-length portraits. It was not necessary for the subject to pose for these productions. A photograph, a daguerreotype, was all that Viennot required.

"From every corner of the Americas—from the plantations of Brazil, from the pampas of the Argentine Republic, from the fruit farms of California, from the forests of Texas and Louisiana—hundreds of photographs were sent through agents to the Paris studio.

"You can readily conceive that Viennot alone was not able to execute all these commissions. He employed, therefore, a set of assistants, students from the Beaux Arts, eight and ten at a time, to help him. The work was simple enough. The photograph was enlarged by means of a lens, and a life-sized impression was thrown upon a canvas. This print the helper traced, paying the utmost attention to detail. The face was always left unfinished, so that Viennot himself might apply the finishing touches to the portrait.

"The price the assistants received—and I was soon one of them—varied according to the number and importance of the details. For a figure in a black gown or a ball dress we received twelve francs; for any extra decoration, such as an India shawl or a diamond ring, five francs more. Thus, after a little practice and by a judicious apportionment of the work, we were able to make from eighteen to twenty francs each day.

"In order not to fall behind in their classes



"TRUTH." BY BYAM SHAW.

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lowing himself the relaxation of an hour's gossip with his friends. The talk touched lightly on this and on that, on the latest news of the galleries, the freshest bit of studio scandal. At last, in a pause in the conversation, one of the group exclaimed:

"Oh, Henner, I have a question to ask you. Two or three times within six months I have heard mention made of a man entirely unknown in these days—a portraitist, who, it appears, gained an enormous success under Louis Philippe and in the first ten years of the Second Empire. After the assassination of the Baroness de Valley, when an inventory of her possessions was made, there was discovered, under a pile of debris in a corner, a full-length portrait signed 'Viennot,' which represented the lady in all the prime of her once famous beauty. Again, later, when the memorial to Marie Duplessis was arranged, I noticed among her effects a portrait by the same Viennot, a likeness of the brilliant Dame aux Camellias, no less beautiful than that of the unfortunate baroness. Have you ever known this man?"

at the Beaux Arts, the students attended there for two weeks, and then worked at Viennot's for two weeks, turn and turn about. So they were able to earn a comfortable living and keep up with their classes without detriment to either occupation.

"Viennot was the father of this school. One was not idle with him, I can tell you. His patronage extended little by little. From simply American, it became international. We often saw there high functionaries—representatives of powers, consuls, secretaries of ambassadors—indeed, the ambassadors themselves. On the occasions of their visits there was much excitement among the apprentices. They rushed pell-mell to the glass door to have a look at this great man or that as he mounted the staircase, or they watched from behind a curtain Viennot's subtle methods of dealing with his patrons.

"Seated gravely at his easel, he went through certain technical manoeuvres, measuring with his thumb or his mahl-stick the dimensions of an eye or an ear, making a feint of marking the result on the canvas before him, where the features of his sitter were already reproduced by his enlarging process.

"Ah, yes, it was a trick to be sure; but—I have passed many pleasant moments at Viennot's, and, thanks to him, for two years I partook of three meals a day.

"In 1858, urged by the counsels of my masters, I decided to enter the contest for the 'prix de Rome.' After I was admitted to the preparatory 'concours' I hesitated. Forty days of living in prospect and not one sou to come in during that time! Worse still, I lost my place at Viennot's. I went to the worthy man and stated my plight to him—he had promised me that I should not be replaced during the 'concours.'

"'What do you wish?' said the merchant of portraits. 'I was over-run with orders. It was necessary for me to complete the number of my assistants. I am not dissatisfied with the work of your successor. I cannot show him the door.'

"In despair I departed. I had no money, no work. I thought seriously of committing suicide. During the month before the pronouncing of the judgment, I led a life of keenest torture.

"At last I received my grand prize. Viennot no sooner heard the news than he wrote me a letter of congratulation. 'Come to me quickly,' said he at the end. 'Take your place again. It has been reserved for you. I await you, my dear friend. Make haste.'

"I longed to refuse the extravagant overture, but my penury was such that I was

forced to accept it. I returned, therefore, to the reproduction of the visages of celebrities. My resentment was soon dispelled by Viennot, who showered attentions upon me. He sent me tickets to the theatre, invited me to dine, presented me with great pomp to all his clients of mark.

"'My pupil, monsieur,' he would say. 'A prize winner, a "prix de Rome" man.'

"Always a rogue, the commercial gentleman had found a means of using me to his advantage, of bringing customers, through me, to his portrait factory.

#### THE STUDY OF THE HUMAN FIGURE.

IN the February issue, in the introduction to "Elementary Drawing," we told the story of how Menzel was found ill in bed, but making a study of his great toe, and we asserted that the reason there is so little progress made by students of drawings is because there is not enough of "great-toe drawing." It is characteristic of the student to make copies of pictures or, at best, to make original drawings of complete subjects; but it is characteristic of the artist to make careful studies

of fragments of the human body. The illustrations given this month are of inestimable value as suggestions for this study. There are few things more difficult to draw than a foreshortened hand, and the lowest hand, by Byam Shaw, on page 119, and the two hands of the man on the opposite page show how hard the artist will work in order to master the effect of foreshortening. These studies show also the process of sketching in its various stages. In the hand the third finger and the little finger are simply sketched in—given their place, as it were—their length, breadth, and direction ascertained. In the other two fingers the nails are indicated and the shading of the fingers, also the shadow thrown by the first finger on the thumb. The dark line under the first finger, and also the dark behind the wrist bone, is called an accent. Now, the general procedure in drawing consists of outlining, then shading in gray, and, last, the putting in of the accents. In the hand of the man we see the accents in the left hand, which has, therefore, been carried further than the right. Now, when we turn from these studies to the drawing by Ridgway Knight, where the woman is holding up her dress with one hand and the basket with the other, or to the designs by Rehberg, where Lady Hamilton's hands are most expressive in many different positions, we should bear in mind that the artists are able to make the hands thus expressive only from having studied hands alone in just such a way as in the drawings on pages 118 and 119.

It is advisable while making such studies to

have one's anatomy text-book open while working, and refer to it from time to time, so that one may know the cause for certain changes in form and certain prominences and depressions, and not only should the anatomy be used when drawing from nature, but its facts should be mastered, so that before beginning to draw a hand the student knows what he is to find. For example, one of the main characteristics of a hand is that the fingers have three joints, but the thumb only two; that the second finger is the longest,



LEAD-PENCIL DRAWING. BY BYAM SHAW.

"But, all the same, he is one of the agreeable memories of my youth—that Viennot."

HAMERTON, in his book on "Imagination in Landscape Painting," says: "In figure painting expression may be obtained by the mere tension or relaxation of muscles and the animation of the eyes, all of which is an affair of drawing; whereas in landscape painting expression is given to every scene by effects of light and shade and of color."



and the first and third about the same length, and the little finger just the length of the two phalanges of the third finger, while the end of the thumb comes to the first phalange of the first finger. Of course, when the fingers are bent the end of the short finger may protrude beyond the end of the long finger. But these measurements will certainly help one's observations. Then, too, one should remember that the hand is not the end of the forearm, but is attached to the forearm, and it is always an indication of good draughtsmanship when attachments are properly noted. The dark shadows at the wrist in the upper hand study show that the muscles of the thumb are attached to the wrist about half way up, and in the lower study that one of the wrist bones makes a decided dividing line between the upper and underpart of the wrist—these are decided lines of construction. The way in which the fingers are drawn also shows that, though from an inside view of the hand the fingers do begin from the palm, they do not so begin from the back of the hand. They may be said to begin almost from the knuckles fully half an inch from the palm of the hand. Now, in "Elementary Drawing" we have emphasized the importance of silhouette drawing, but it must be remembered that, though excellent practice for the beginner, it is not the end of art; and in the drawing of anatomy in shaded or even in highly developed outline drawing, there are many lines of attachment that should be introduced that would be missing in the mere silhouette.

The designs by Rehberg suggest another subject—the study of action. These are copper-plate engravings by Piroli from sketches by Frederick Rehberg, the historical painter to the Court of Prussia, made from Lady Hamilton, the celebrated eighteenth-century beauty, who posed for the entertainment of her friends in imitation of classical statues. It was written of her in 1800: "Breakfasted with Lady Hamilton and saw her represent in succession the best statues and pictures extant. She assumes their attitude, expression, and drapery with great facility, swiftness, and accuracy. Several Indian shawls, a chair, some antique vases, a wreath of

roses, a tambourine, and a few children are her whole apparatus. She stands at one end of the room with a strong light to her left, and every window closed. Her hair is dressed like an antique, and her gown, a simple calico chemise, very easy, with loose sleeves to the wrist. It is a beautiful performance, amusing to the most ignorant, and highly interesting to lovers of art. The chief of her imitations are from the antique. Each representation lasts about ten minutes."

We must remember that these drawings

the beauty of human action than in the days of Rehberg. True as this is, and true as it is that an artist was never more free than to-day to work according to his own choice, yet it is also true that there never was a time when there was less judgment shown in composing the figures. If we pick up a magazine in which a poem or a story is illustrated with a dancing, running, or seated figure, there is no lack of life in the drawing—it is surely running, dancing, or sitting down—but the distributions of lines are not good.

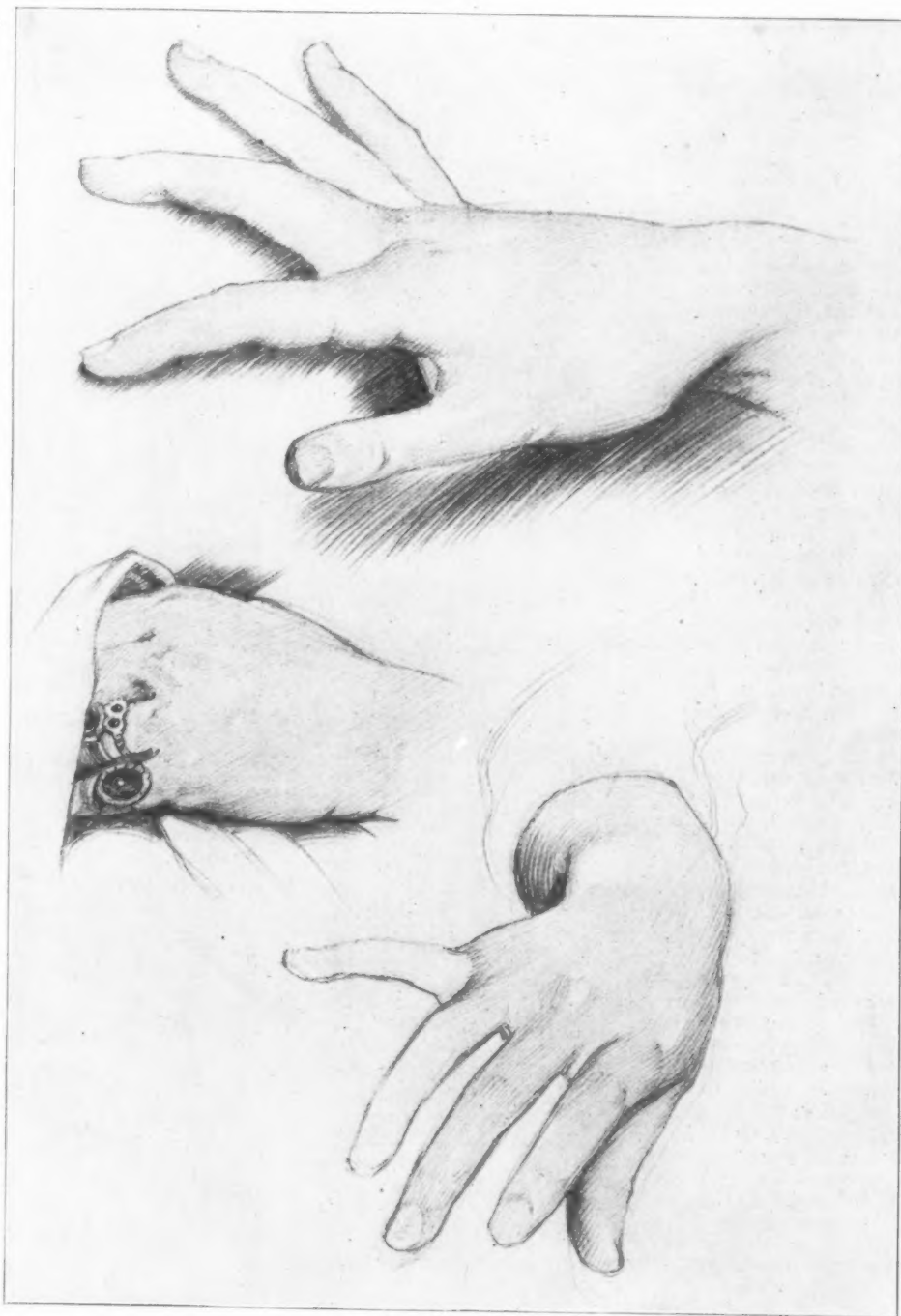
They do not show the essence of the pose. The parts do not make a harmonious whole, the limbs do not harmonize with the trunk nor the drapery with the limbs. Yet in these Lady Hamilton poses we have some very beautiful distributions of the parts of the figure.

The human figure is capable of expressing many ideas, and the opportunity to thus use it is too often neglected by the art student. John La Farge tells this possibility in the following most expressive language. Speaking of Rodin, the sculptor, he says: "With the possession of this secret, with an enormous experience, an artist like Rodin, a man with a hidden source of emotion and thought and feeling, will be led to the highest use of form—form as a language, as rhythm and metre and words are the manners of expression of the poet who writes. The image made in clay or marble or paint will, in reality, be the words of a language, an attempt at saying things which are too complicated, too subtle, and too involved for the forms of literature. Something of this we all feel in the work of Michael Angelo after he had passed from his beautiful youthful stage of

realism and had begun to think in terms of the human figure."

The student should study the sculpture of Rodin as well as the stained-glass windows of John La Farge, and the compositions of the great masters of the past, the Greek sculptors and vase painters, Michael Angelo, Raphael and Mantegna, Rembrandt and Blake, Delacroix and Barye, and he will find in them the human figure, expressing nearly every human thought and aspiration.

ERNEST KNAUFFT.



STUDIES OF HANDS (LEAD-PENCIL). BY BYAM SHAW.

were made before the days of photography, and the portfolio containing them gives us the only pictures of Lady Hamilton's poses. It was also before the days of Delsarte, who was born about 1800, and also before the unearthing of Tanagra figurines. To-day, with photographs of beautiful actresses sown broadcast, with Delsarte poses given at so many entertainments, and when reproductions of the Tanagra figurines (in which we find the very poetry of poses) may be bought for a mere song, there is greater opportunity to analyze

## HOW TO DESIGN FROM NATURE.

## III.



ALL Eastern or Asiatic ornament shows the influence of Egyptian examples, particularly the Persian, the Jewish, and the Grecian. Both Egyptian and Asiatic ornament abounds in costly material for decoration, gold, ivory, precious stones, and color, as does the Jewish in the temple of Solomon, the tabernacle, and so forth. When we study the art of Greece we find, for the first time, forms used not for their symbolism, but for their own sake as ornaments. We reproduce some Greek ornaments on this page and a drawing showing the Ionic column and entablature. These will serve to give some idea of its general appearance and enable the reader to recognize other examples of Grecian art and decoration for further study.

The first great period of Greek art was the Doric, covering about four centuries. Previous to this was the mythical or heroic times. Next to the monuments and sculpture the most important remains we have of the manufactures of the Doric epoch are the terra cotta vases, treated with precisely the same ornaments as on the architecture of the same time. Of course the ornaments on the vases were adapted to suit their place on curved surfaces and so forth, but were still the same ornaments. Some of these vases are painted with black ornaments and figures on the clay, the color of the clay forming the background. Others were reversed, having the ground painted black, and the clay color forming the ornament. The color of the clay was either a tawny yellow or red, and this combination has generally been accepted as the Grecian color, but many other colors were used, such as purple, saffron, white, blue, red, and green. In male and female costume, purple and saffron seem to have been the favorite colors. The ornaments on the vases are often the same as found on Egyptian work—the wave scroll, zigzag, and fret. But we also find the anthemian, sometimes called the honeysuckle, and the echinus, or egg and dart. These and all other material used by the Greeks are so conventionalized that it is impossible to be sure of their derivation, and neither does it matter, for it serves to show us that we can use any floral or other forms in producing designs as they did.

In one of the reproductions of the Greek ornaments of this number is a head surrounded by radiating lines, but as there is found no direct representation of nature or imitation in Greek ornament, these radiating lines may be suggested from the shell, or the glorious sky at sunrise. Yet together with the head they form a perfect ornament.

Shells and seaweed make good material for decorative motives. Such material you have, no doubt, picked up yourself at the seashore. In these specimens you can find varied forms and colors. Study these, and see how many new shapes, singly and in combination, may be devised to form an ornament to suit a given purpose, or fill a given space, or even to make a design in a given style if you wish, and still not be copying exactly any other ex-

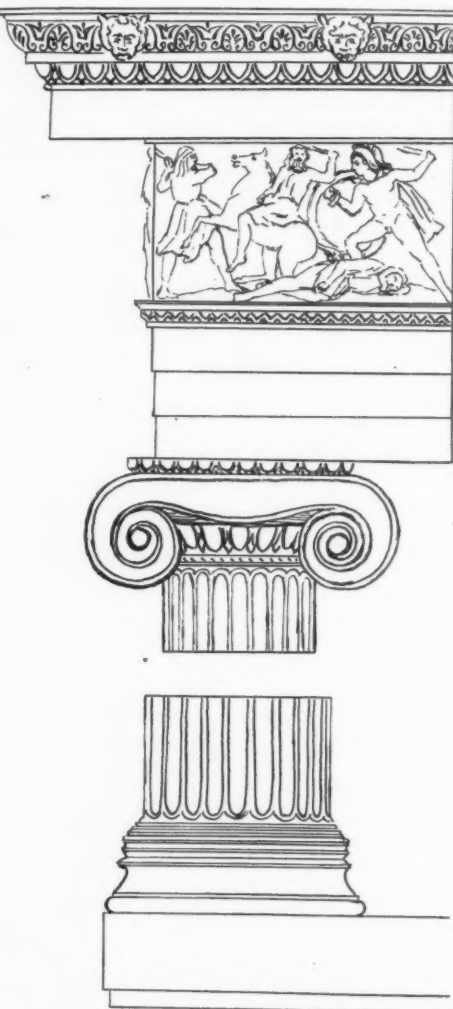


GREEK ORNAMENT.

ample. See the repeating border formed of seaweed and the circular arrangement of the horseshoe crab.

The slavish adherence to the letter rather than the spirit of style tends to make too many poor copyists, and crushes out all original effort and individuality. This teaching has resulted in giving us many buildings that are only bad copies of famous foreign ones. Know all you can about the work of other periods, and you will find certain rules and conditions that cannot be transgressed without making unsatisfactory results.

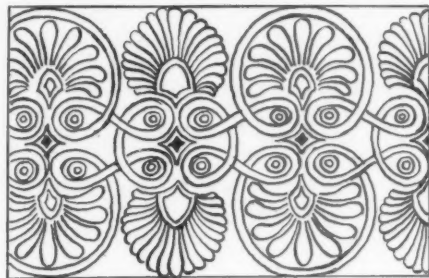
The study of Greek art will repay you more than any other for the time spent on it, for in all work done after the Greeks their influence is felt, and can be easily traced, and usually the farther removed from it the worse it becomes. Yet this study does not imply a slavish copy of the details only or even the architecture, except at first to fix them well



GREEK ENTABLATURE AND COLUMN.

in your mind. Rather study the breadth of spirit with which their work was done. It was eminently suited to their needs, as indeed all satisfactory art and architecture must be. Utility will not long be set aside for beauty. The two must go hand in hand. The climate regulates the sort of house we must build to live in. And however we may wish to be absolutely true to a style, as we know it from what has been preserved, so many conditions enter into the question, we find that our needs must be satisfied whether the result is pure style or not.

The Egyptians could and did use with their dry heat massive, flat roofs. The Greeks, having a rainy season to prepare for, used a sloping roof and devised their beautiful pediment. They were quite willing to take anything from the Egyptians that suited them.



GREEK ORNAMENT.

So may we in turn take from any source or period that which is good, and still make our ornament and architecture suit our own times and needs.

The three great divisions of Greek art are the Doric, Ionic, and Corinthian—the divisions being more easily recognized by the capitals used in the different periods. The Doric has a round, flat cushion, with a painted echinus ornament on it and a large, square abacus. So often is the echinus ornament found in this period that it is sometimes called the echinus order. Both the Egyptian and Greek used broad, flat surfaces, partly owing to the use of painted ornament on their architecture. Next comes the Ionic capital and entablature. Here is found less painted and more carved ornament. The horns or volutes are added to the echinus of the Doric capital, and more curved and flowing detail ornaments are found, they being more in accord with the capital. The curved guilloches take the place of the right-lined fret. The Corinthian capital is covered with the acanthus leaf (sharp pointed). This, although Greek by origin, was very little used by the Greeks, and is far more characteristic of the Romans, of whose ornament we shall treat in the next number.

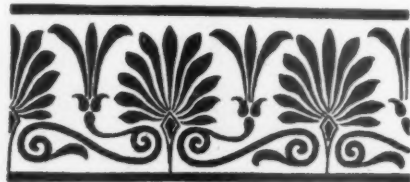
ARTHUR E. BLACKMORE.

## LANDSCAPE PAINTING.

OIL, WATER-COLOR, AND PASTEL.

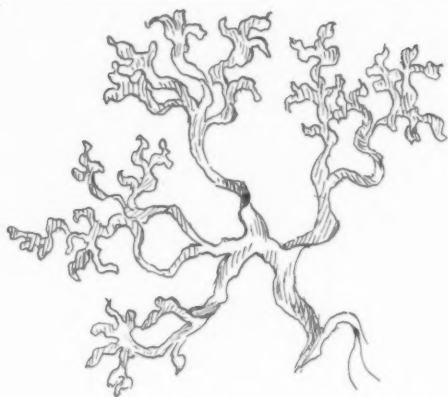
MANY of our readers will be glad to prepare themselves for some summer sketching by copying a few good pictures of open-air subjects. The accompanying supplement is full of daylight and atmospheric tones, and will teach the student what should be sought for when trying to reproduce a similar scene out of doors. Studio work and work in the open air are distinctly different things, and unless warned, the beginner will find his work dark and heavy in the indoor light. First of all place the subject very carefully on the canvas and do not attempt to color until the drawing is satisfactory in the big masses. It is not necessary to occupy yourself with detail until the time comes for you to paint it. It is well to rub in two or three of the leading tones, from the top of the canvas to the bottom, so as to establish from the start a harmony of coloring.

For the background of trees use New Blue, Rose Madder, a little Vermilion, Silver White, and broken with the color of the trees in the foreground. For the sky use Rose Madder, Yellow Ochre, and a little New Blue. Load the colors with Silver White. It is well to say at this stage that the



GREEK ORNAMENT.





A STUDY OF NATURAL SEAWEED.

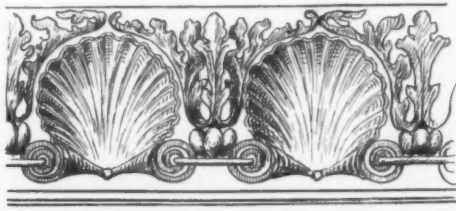
brush should not be too even or new. One that is irregular on the edges and a little pliable will give the uneven tree better. It is well to begin with the half tones, adding the lighter and darker shades. For the darker greens use Permanent Green and Light Zinnober broken with a little Raw Sienna.

The predominating color in the beehives is Yellow Ochre qualified with Rose Madder and Cobalt Blue. It can be observed that these tones run more or less all through the picture, sometimes more blue, sometimes more Rose Madder. To the deepest tones of the beehive and shadows underneath add a little Burnt Sienna and Permanent Blue. Make the brush marks run in the direction of the forms, which will greatly assist the rendering. The clusters of wistaria repeat the tones of the distance, but are purer and lighter. Use Cobalt Blue, Pink Madder, and Silver White.

The fences and woodwork are nearly all painted with Vermilion, Permanent Blue, Yellow Ochre, and Silver White, adding Burnt Sienna and Raw Sienna to some of the warmer and deeper shadows. Use for the flesh tones of the child Rose Madder, Yellow Ochre, Cobalt Blue, and Silver White. For his frock use Permanent Blue, Raw Sienna, Rose Madder, and Silver White. Now, there only remains the treatment of the foreground and the paler trees. Have a full brush and carry the color upward the way the grass grows, varying the tone with the copy, using pale and dark Zinnober Green, Vert Emeraude, Yellow Ochre, Lemon Yellow, Raw Sienna, and Silver White.

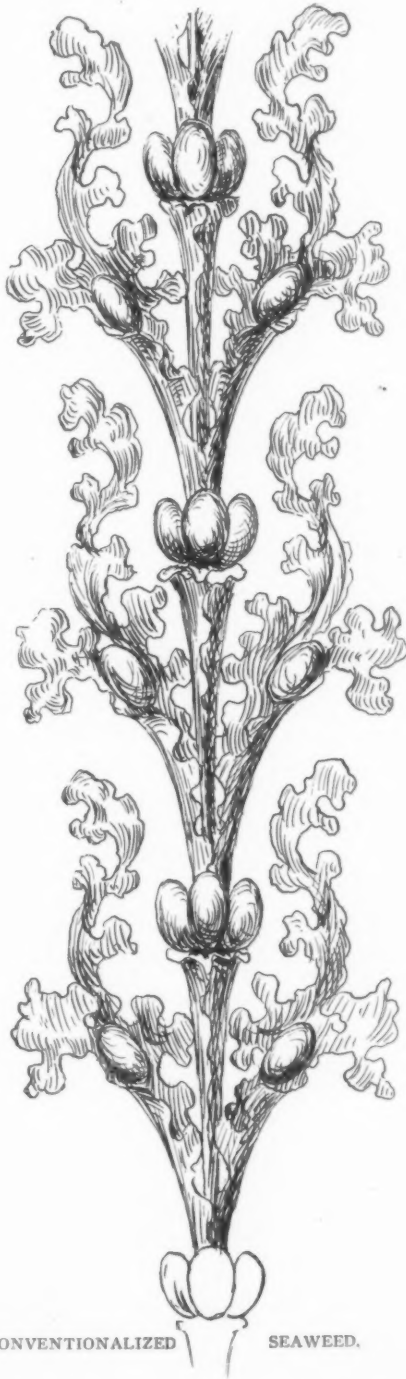
The drawing of the flowers cannot be slighted, and the color, to give the full brilliancy, must be loaded. For the red flowers use Vermilion, Rose Madder, and Silver White, and for the nasturtiums add Orange Cadmium and Rose Madder. For the wild parsnip have White qualified by some colors on the palette, but, above all, let the touch be spontaneous and correct. On the force of the stroke depends the position of the flower. Look the whole picture over, lowering lights that jump out of their place and lightening darks which look like spots, until a harmony is produced.

**WATER-COLORS:** Cut the paper a little larger than the copy, so that the color can be carried on farther than the required size. In that way the edges will appear finished when



CONVENTIONALIZED SHELLS AND SEAWEED.

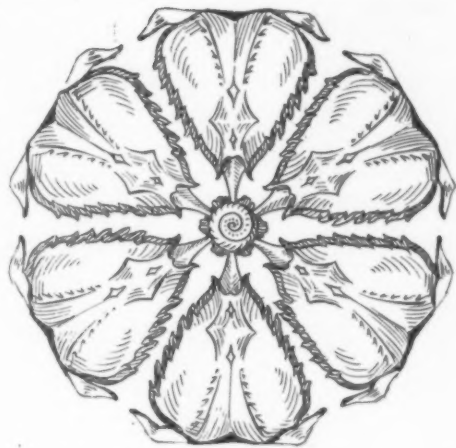
trimmed. Whatman's 140 pound paper will be as desirable as any. It should be soaked and placed on a board on which a wet piece of blotting-paper has already been spread. The two should then be pressed together with a towel. The pressure should be from the centre to the edges. To prevent it from creeping up, as it will sometimes do if the room is very warm, rubber bands or thumb-tacks can be used to keep the edges down. The drawing and placing of the picture has first to be thought of. Use Cobalt Blue, as



CONVENTIONALIZED SEAWEED.

that will be easily washed out and is always atmospheric. When the principal large forms are in their places start with the sky, using Cobalt Blue, Rose Madder, and a very little Lemon Yellow, regulating the light in the sky by the white paper underneath, which takes the place of Silver White in oil painting.

The distant trees must be painted while the sky is still moist—not wet. The color should be put on with a bristle brush; it is more forceful and rugged than a sable and is particularly well adapted for trees. It will hardly be possible to get in all of the trees



A DESIGN MADE FROM THE SHELL OF THE "HORSESHOE" CRAB.

against the sky while the paper is just right. Therefore it is better to wait for the sky to be absolutely dry, and then wash it over with clean water, and introduce the remainder of the trees at the proper season. The colors used in the trees are Hooker's Green, Nos. 1 and 2, Raw Sienna, Rose Madder, and Lemon Yellow. The Rose Madder will be the color required for graying the green.

For the clusters of wistaria use Rose Madder and Cobalt Blue, sometimes in equal proportions, sometimes one or the other color predominating. For the red flowers in the foreground use Vermilion and Rose Madder. It will be a good plan to load Chinese White, and when dry drag these colors over. The flowers are so prominent in the foreground that perhaps this is the only way to bring them forward. In the nasturtiums Orange should be added to the Vermilion. In painting the grass in the foreground work the brush upward, and pay much attention to the drawing of the stems and so forth.

It is immaterial which is painted first—the child or the beehives. The colors to use in the latter are Yellow Ochre, Burnt Sienna, Rose Madder, and Cobalt Blue. These colors, varied with Light Red and Vermilion, should be used for all the woodwork. Darker tones can be made for the accents and drawing lines. The flesh tones for the child are Rose Madder, Yellow, and Cobalt Blue. For the frock use Antwerp Blue, Raw Sienna, and a little Rose Madder. A good red sable brush should be used in place of the bristle brush everywhere except in the trees. A great danger in water-colors is not to



A SPRAY OF NATURAL SEAWEED.



CHARCOAL STUDY BY RIDGWAY KNIGHT FOR ONE OF THE FIGURES FOR HIS PICTURE, "IN OCTOBER."



paint them strong enough; therefore, remember to use plenty of color and plenty of water.

**Pastel Colors:** Take a piece of velvet paper of the required size and not too light in tone. Draw in with charcoal the leading forms. Begin the study with the distant trees and sky, using one color over another until the desired shade is found. Use as much as possible the little broken pieces of pastel to draw with. When they are not sufficiently hard use the hard crayons which come in little, round boxes. When first getting your pastels be sure to get a very large box, as innumerable shades will be required. Do not rub the colors together more than can be helped, as the color is more beautiful when showing a little of another color underneath. And pastels are apt to become very soft if too much rubbed. To get off an unnecessary amount of color flip the back of the paper or use a clean bristle brush. Keep in mind not to have any part too light or too dark, or it will leave its proper place in the picture and come to the front more than it should.

RHODA HOLMES NICHOLLS.

#### FLOWER PAINTING IN WATER-COLORS.

##### III. PANSIES.

THE painting of pansies offers a wide field to the student in which to study varied lines of color. The present example is a little more elaborate in treatment than the two previous subjects. Begin as usual by dampening the paper. When dry proceed with the light pencil sketch. Emphasize somewhat the outside crinkles in the petals, as that will lend that appearance of silkiness so characteristic of light pansies in particular. The colors required for this study will be Lemon Cadmium, Pale Cadmium, Orange Cadmium, Permanent Violet, French Blue, Prussian Blue, Carmine, Burnt Carmine, Burnt Sienna, Indigo, Indian Yellow, Payne's Gray.

Begin with the lightest pansy, the one in the vase to the left. Put a light wash of Lemon Cadmium over each petal separately, leaving, as usual, a thin broken whiteline round each one. When dry, deepen the yellow toward the centres of the three bottom petals, as well as the portion visible of the back one. Put in the shadows with Payne's Gray and Orange Cadmium, preserving the form as accurately as possible.

Be careful to keep the two little bars in the middle of the pansy large and distinct, as they bring out the expression of the flower. A little green, of Lemon Cadmium and Indigo, may be used for the small portion be-

tween the bars. For the blotches take pure Burnt Carmine. Use the point of the brush, holding it at rather a low incline. Begin the stroke at the hairlike extremities of the blotch, being careful to follow it at the right angle; fill in the spaces between these strokes boldly and firmly, retaining the form as faithfully as possible. Do not turn your paper round to do these fine lines, but carry the stroke upward when necessary.

Next paint the pansy at the right in the vase. Put a light wash of Lemon Cadmium over the centre petals; where the shadows are indicated the tint may be varied to a purplish blue. For the topmost petals use a preliminary wash of Permanent Violet, then varied lines of French Blue and Carmine. Keep the colors pure and brilliant. Use Orange Cadmium and Green between the bars. Take pure Burnt Carmine for the blotches and treat like the yellow pansy. The topmost pansy will take a light wash of Lemon Cadmium for the light parts, deepening the tint toward the centre; the border will be of a bluish purple, with a general treatment like the others.

For the back view of the right-hand pansy use a mixture of Carmine and French Blue and for the shadows Carmine and Prussian Blue. The light petals of the pansy hanging over the vase are of a bluish tint, the darker ones are of a reddish purple. Keep the tones rather dull, so as to throw the flower to the back of the picture. For the one directly underneath it use also dullish purplish tones. Now proceed to treat the middle pansy lying

on the ground; it is of a yellowish red hue. Put a first wash of Pale Cadmium over the three front petals; for the back one use Orange Cadmium. When dry put a deep, rich wash of pure Carmine right over this same petal, leaving a broken yellow edge all round it; for the other three petals put Carmine where the shadows are indicated, leaving the light parts yellow; use Burnt Carmine for the deepest shadows. The pansy reclining against the vase is very varied in its tinting. Put a wash of Lemon Cadmium over the three lowest petals, Permanent Violet for the two topmost; use for the shadows French Blue and Carmine; the dark portions of the lower petals may be rendered by varied tints of bluish reddish purples; leave the light parts yellow. The blotches will be pure Burnt Carmine. For the light pansy to the extreme left use Lemon Cadmium very pale, for the shadows Payne's Gray and Orange Cadmium.

Keep the vase a darkish Olive Green tint, using Indigo and Indian Yellow, varied sometimes with a little Burnt Sienna. Put a first wash all over it, painting round the high light. When dry dampen the paper and run in the shadows on the damp surface. Sometimes the high lights in still life are sponged out, instead of painting round them; this can be done by cutting an aperture in a stiff piece of paper the same shape as the high light, then placing this aperture on the vase in the right position and rubbing lightly with a tightly squeezed damp sponge till the paper is white.

For the background use a mixture of Prussian Blue and Burnt Sienna, keeping it a dull greenish gray. Carry this same tint very pale right over the foreground. Follow the same rules as were given in the last lesson for the working of the background—namely, dampen the outer edges and work with the brush downward toward the picture. The background can be strengthened toward the right-hand side by a second wash, proceeding in the same way as for the first. Keep the foreground a pale grayish tint, running in very light washes of purplish pink and greenish tones, so as to continue the color scheme of the flowers and give varied reflections. Do not work up thoroughly one part of your picture before proceeding with another part, but keep it all in the same grade of tones. Put in the finishing touches, being careful that all the values hold together.

FRANCES WALKER.

Do not form a habit of mixing with the palette-knife. Mix the colors lightly together with the brushes; and see to it that these are scrupulously clean.



PANSIES. FROM A WASH DRAWING BY FRANCES WALKER.

## THE CERAMIC DECORATOR.

## GRECIAN TEA-SET.



GRECIAN lines, though more severe, may be treated as gracefully as the Renaissance. The color supplement given this month suggests how an old style of decoration may be used in a new way. The figures are adapted from statues in the Louvre. My idea is to keep the drawings in outline, and fill in with the various-colored lustres and a wash of flesh tone. The figures may be painted in detail, but a pretty, decorative way would be to keep them simple. The china should be plain and classic in shape. There is a Bel-leek coffee set somewhat like the shape suggested. The figures could also be used on a large tray with half-inch straight rim; that should be ornamented with a Grecian border.

Sketch or trace the figures and lay in the lines very carefully with gold, using a slender, long-pointed brush. This liner brush is absolutely necessary to get a fine line. When one gets the manner of using it, it does far better work than the shorter brush that pupils seem to like better. For the first firing have only the gold lines and flat washes of lustre. Use rose, light green, dark green, and violet for the robes. As a background for the gold roses of the band use the color of lustre that you prefer for the predominating color of the set, and have the same color on the base of the set somewhat deeper. Dark green, which fires a bluish shade of green, or steel blue, used thinly, would be my choice, for they correspond very closely to the Grecian coloring. Where a border is to be painted in gold, get the lustre as you wish it first, and the careful work need not be done more than once. Any accurate worker can follow out the free-hand Grecian borders by starting with the design laid out in inches and half inches.

Another method, to introduce color in the work, would be to paint the roses in bands in natural colors and surround with lustre and borders in gold. Many little Grecian borders may be used on the robes, sleeves, and head-dresses. I would have the lustres look very much like Florentine enamel work—beautiful bits of colors very choicely used. Where the folds of the dresses come a second painting of lustre will secure the effect.

The graceful figure of Lady Hamilton, in various Greek poses, shown herewith, could be used in the same way as the supplement design. They would also be very pretty decorations on the tiling of a dressing-room. Grecian dress has always been regarded as a charming mode for women, and the graceful, flowing lines adapt themselves beautifully to china painting.

F. R. P.

To those who love dainty, painstaking work (if a pastime so fascinating as decorating china can be likened to work) there is no branch of ceramic art that so readily adapts itself to their requirements as raised paste, gold, enamels, and jewels. Simple conventional designs are always to be found that lend themselves to this form of decoration and beautiful results are readily obtained.

## AN UNDERGLAZE PARTY.

I WANTED a set of cups and saucers for my studio—something that would be different from my own work, for I want rest from thoughts of work when I take tea. A



LADY HAMILTON IN GREEK POSES.

quantity of cups and saucers were to come from the pottery, and I asked that a dozen be sent without the glaze. Then I singled out a dozen friends who are genial and artistic—friends pleasant to think of—and made my plans to have a decoration in underglaze from each one. "But I never painted china," was the response to my first request. "That makes no difference," I replied. "You paint magnificently, it is time you apply it to underglaze. The cup and saucer will last in perfect coloring long after your pictures are faded." I told them

potteries, and to artists, who, as my janitress says, "have a knack of being poor." They would find themselves crowded with work. Historic tablets in underglaze! Even stone peels off—but underglaze is unfading and secure.

The artists who painted my cups knew nothing of underglaze, but they became adepts in Delft blue during the evening. They asked more questions than children in a kindergarten and applied the answers to very artistic work. "Only china painting" revealed many secrets and charms.

Twelve white cups and saucers in the porous, biscuit state was the material on which they worked. The "biscuit" means the china clay, shaped and fired, and ready for the painting, but without the glaze. The glaze is put over the painting like a white-wash and conceals the painting, but in the firing it melts and combines with the colors and stays over the color. There are no sticky oils used with underglaze. Water is the medium, and the colors are used somewhat in the same way as water-color painting on paper.

"But it seems porous." "It absorbs too rapidly. Can there be blending?"

We hold the piece in water until it has absorbed all it can, and then paint on it while wet, just as on the paper that has been moistened with a sponge.

"And it stays on in the firing—water-color?"

Yes, the kind of water-color that is of mineral quality.

"It comes out of the kiln glazed?"

When the glaze has been put over the painting. That is usually done in the pottery. It is painting the biscuit that concerns artists.

Underglaze is the true artists' material for the beautiful mingling of color. Mr. Charles Volkmar speaks of "the mysterious confusion being the charm of underglaze." The colors flow together, and soft effects come that would be impossible in overglaze. The glaze mingles colors and softens edges.

My friends put decorative sketches on the china in their own style with hard lead-pencils. All the pencil marks fire out. To erase a mark wipe off with a damp cloth. The biscuit is a lovely material to sketch on—rougher than paper. Before painting, put it in a bowl of water, and the china is ready for painting when it is thoroughly wet. If it has not been fired in the biscuit state very hard it absorbs a great deal of water and will

stay wet for a long time. If the biscuit is harder fired you will have to wet it again during the painting, to keep the tones well together, and this will blend the painting, too. If very hard fired biscuit, it is scarcely necessary to moisten it, for the color stays more on the surface. Very porous biscuit when put in the water makes a spluttering sound. "How it squeals!"

said one artist who had sketched a landscape around a cup. If the pencil had been soft the black would smear a little, but the drawing with hard lead-pencil stays perfectly.

We used Delft blue, for it is always beautiful, fires well, and is best adapted for monochrome. I insisted that these painters could use only one color. Some shades of pink



LADY HAMILTON IN CLASSICAL POSES. BY FREDERICK REIBERG.

that there is no other medium of painting so absolutely lasting as underglaze, and so convinced them that they exclaimed, "We ought to have the valuable documents and history of our country produced in underglaze, if it lasts longer than other paintings and parchment." Suppose Congress should enact such a law, what an impetus it would give to our





LADY HAMILTON IN CLASSICAL POSES.

and red are very pretty, too. They look dull and creamy when painted. The Delft blue before firing is like a gray slate color.

The least touch of color develops in the firing, so it is necessary that the workers be good draughtsmen. Mistakes may be washed off, but a trace of it will remain. High lights may be protected and saved from the slightest wash of color by covering with a little soap. Naturally this oily substance protects the surface and does not interfere with the glaze; or the high lights may be scraped off with a knife or palette scraper after the painting is finished.

Artists are inclined to use the colors too heavily, especially those who paint most in oil colors. Too much color will cause the glaze to be dull or look like dull spots through the glaze. Color too thin will look weak.

After the biscuit has been wet paint in the subject with a water-color brush exactly as if using india ink. The effect is somewhat the same. The tones will come out of the kiln with the same effects as painted, only the color is all brighter and glazed. The difficulty the china painter is thought to have is to secure good shapes in the unglazed state and facility for glazing and firing. My experience has been that the artists among potters are more kind and liberal than they have been represented. They offer facilities to artists who ask for it and who show serious desire to use the privileges intelligently.

The colors come in powder, and are rubbed down by the muller with water and a little gum arabic. They remain in good condition for any length

of time, merely needing to be moistened again with water by palette-knife.

After the china has come from the underglaze kiln, and the richness of glaze and of color is secured, it may be carried further with color or gold and fired in the amateur kilns. Japanese work of the highest order is combinations of under and overglaze.

It looked for a while as if my fancy for cups and saucers painted by artists who were to underglaze unknown would spoil the fortune of a few exhibition pictures, for the material and work proved so fascinating that they developed a mania for underglaze, and painted tiles and steins and loving-cups for their studios instead of going on with their routine work.

The set made for me is a beauty—each one a gem—a sketchy set, with quaint decorative effects—genuine artistic values. My painters were very eager to see them come from the kiln.

And what did I do for these people who painted my cups so beautifully? Nothing except that I taught them underglaze.

TYNAF.

#### FIGURE PAINTING.

In treating the figure, given as the frontispiece for this issue of the magazine, I would suggest as a color scheme orange, and rich, warm tones throughout. That the drawing is difficult I need scarcely tell you, for that is a self-evident fact. Unless one can draw well, it is folly to attempt to paint figures, and can only result in disappointment and failure. A pupil recently remarked that if one could handle color she failed to see why it was so difficult to paint figures, since they could be accurately traced. To this I replied that tracing is but a small part of the work. Unless your eye sees correctly, and your hand is trained to obey the eye, you will surely lose the drawing when you begin to model a face and work in the shadows. I trust that all who attempt to reproduce this most charming figure will devote not a little time to securing a careful and accurate drawing.

Procure a smooth, perfect tile free from blemish. Wash it with turpentine at least a day before you are ready to use it, so that the surface will be thoroughly dry. Take a sheet of paper about the size of the study, procure a soft lead-pencil, and with a sharp penknife scrape a quantity of the graphite from the pencil on to the paper. Now take a bit of cloth and rub the graphite over the paper,



LADY HAMILTON IN CLASSICAL POSES.

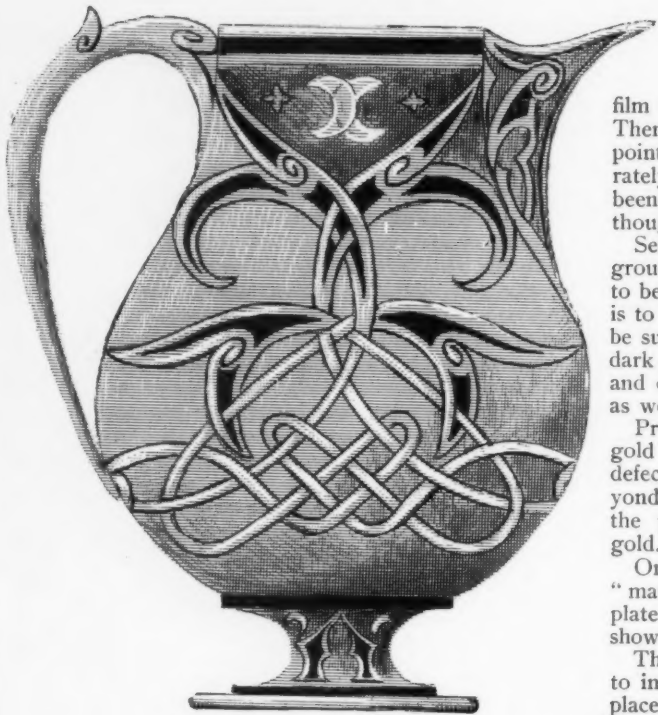
removing all that is superfluous. An ivory tracer is a convenience in tracing, as it will not destroy your original as a pencil would. Now take a transparent piece of tracing-paper and carefully trace the study. Try to make a pencil sketch on your tracing-paper, not a few rough lines, but a good, clean drawing. With mucilage fasten the tracing securely to the tile, slip the graphite paper under it, and proceed to trace the drawing. When this is done remove the papers, and with a fine-pointed liner go over the drawing with sepia which has been made thin with turpentine and copaiba. I use the same medium of copaiba, clove oil, and grounding oil in figure work, as in everything else. Presuming that you have outlined the entire

drawing with Dresden sepia, we will now begin to model in the head. Use some black, with about one third of deep blue, and paint in the hair. Do not try to paint each individual hair, but mass it in color, more blue than black. At any stage of the painting you can make it darker, but if too dark in the beginning it cannot be made lighter. Now indicate the poppies in the hair with carnation, shaded with blood red, and in the shadows a little ruby, mixed with the blood red. Indicate the eyebrows with the black and blue, then the deep shadows around the eyes with the black, blue, and yellow brown. Keep clean and sharp the strong light directly over the eye. Paint in the eyes very delicately with the black and blue. Do not, above all things, paint a black spot that can never be toned down. Keep in mind that the whole head must be in the same key.



LADY HAMILTON IN CLASSICAL POSES. BY FREDERICK REHBERG.

By that I wish to convey to you that if you paint the pupil of the eye jet black (as we all know that it is) for the first fire you *never* can



ORIENTAL DECORATION FOR A MILK-JUG.

work the remaining features up to that key. Try to keep the entire face in a key of warm pearly gray—say a little black, blue, yellow brown, and blood red. Mix these colors together to produce a warm shadow color, and proceed to model the nose, then the mouth, using a little pure carnation on the lower lip, and a little more blood red, combined with the shadow color, for the upper lip.

If you are not a rapid worker I would advise the use of a few small, soft stiplers. Be careful to keep the reflections under the chin and on the side of the neck. I have said nothing about a flesh tint thus far, for the simple reason that I do nothing with flesh tones until the second fire. Very few workers have the skill to work shadow colors into flesh tones without pulling up the under tone, and there is no necessity for doing a thing with flesh tones until you are quite satisfied that you have modelled the face in shadow tones to your entire satisfaction.

For a flesh tint mix Albert Yellow, Blood Red, and a little Yellow Brown. Before applying the flesh tint take the pointed liner, and with the shadow color cross-hatch the shadows as indicated in the study. When all of the detail work is finished and fired then put on the flesh tint. It is quite impossible to give any special scheme of color for the treatment of flesh tones. There is always a set rule given by teachers for blonde and brunette complexions. But when you pause to consider that the colors surrounding a subject are reflected in the face and upon the hands, the absurdity of any given scheme for all complexions will present itself to you. As I said in the beginning of this lesson, deep orange, with warm red shadows, will be the drapery treatment, which, of necessity, will be reflected in the face, hair, and hands. The hands in this picture are much more difficult than the face. Hands are always difficult. It will repay you to study carefully those in lead-pencil by Byam Shaw on another page. Outline the hands in the picture with sepia, using the fine pointer; then with the shadow color model them.

CECILIA BENNETT.

#### ORIENTAL DECORATION.

THE greatest difficulty in using the Oriental designs is to get the drawing correctly on the china. The best transfers are made by using soft paper, rubbed on the back with lead-pencil, and secured to the china by a film of mucilage or bit of postage-stamp. Then the drawing is gone over with a sharp point. But this is not all. It must be accurately gone over after the paper design has been removed from the china, and the most thoughtful work is necessary.

Secure the design by firing before a background is put in, unless the background is to be a color that may be painted in, or if it is to be gold. A padded background would be sure to lose the drawing. Several of the dark greens may be used this way, also black and deep red brown. Tube colors do quite as well as the powdered.

Professional buyers look suspiciously at gold and paste to see if it is used to cover defects. So to one who has ambitions beyond being an amateur, we advise attaining the power of conventional work without gold.

On the working design of the cup the "match and repeat" is carried out for a plate or bowl, and we give another design, showing a finished cup.

The saucer and cream pitcher are shaded to indicate where different colors are to be placed. The working design for the teapot may easily be adapted to other shapes. Keep the centre of the object in view in placing your decorations.

The working design for a bowl is suitable for either inside or outside of a bowl, although it must be remembered that the greater decoration should be on the outside. This decoration, if done in flat gold, would be appropriate for the inside, if the outer

decoration were of a heavier quality. If used for the outside of the bowl, as many colors and elaborate work in paste and enamels as desired are suitable. The repeat is correctly placed for the cup, and would be very pretty on punch glasses, with enamels and gold.

Below are several schemes of color, which would do for all the pieces: 1. Turquoise blue, painted in the background heavily. Ruby lustre, cream tint on edges; two shades of gold. 2. Black for background. Gold scrolls, with blues, reds, and greens introduced, and highly ornamented with enamels, surrounded with paste. 3. Leave the china for the background, and carry out the design in light blue, with white and blue enamels, and the lower scrolls of gold. 4. Let the background be of gold. Paint the scrolls with steel-blue lustre, and surround with raised paste.

TYNAF.

#### A DELFT PLATE.

PAINT the landscape in natural coloring. Tint the border light green or pink, and paint tulips and roses in the manner of Dresden flowers, very pure and clean in color. The scrolls should be in a deeper shade of the pink or green, or may be very prettily treated with combinations of the two colors, with a little gold. The design indicates dots of gold over the border. The plate can also be done in monochrome in blue or green.

Of course, every amateur knows how to mix and apply gold—at least they frequently assure me that they do. I quickly convince them of their error when they proceed to mix it with the oily, dirty turpentine. That is usually their idea of a medium for mixing gold to be used as a finishing decoration for their piece of china. When gold mixed in this manner comes from the kiln gray and dull, it is at once pronounced poor gold. B.



ORIENTAL DECORATION FOR A SAUCER. BY ARTHUR W. DAWSON.



## THE ART OF MINERAL PAINTING.

## VI. COLORS.

TAKING the Lacroix list of colors for a starting point, as being best known, we find that nearly all used for painting give pleasing tints, and many of the so-called tinting colors are equally useful on the general palette, so that it is unnecessary to keep a separate list. Or, in buying an outfit for tinting and gold work alone, one may keep in mind the probability of other uses for them later on. The distinction once made between the two prep-

inclines to Crimson, and would require more blue). Any of these with light sky blue will take the place of Light Violet of Gold and the tinting colors, Mauve and Fusible Lilac. Always remember to give an extra portion of flux for tinting, and Blue, Purple, or Carmine to be used as the tint inclines either way. The purples, Ruby, Maroon, and other colors of that class, are not pleasing in delicate tints, but fine for the strong effects of dusting on.

The best blues for tinting and, in fact, for all work, are those having a tinge of green, Deep Blue Green, Night and Bronze Greens,

eral use in tinting, is much like Chrome Water Green. Coalport Green is the bright, sunny yellow green that just now is such a general favorite.

Any or all the yellows may be used alone and glaze well. Light Ivory Yellow is similar to Chinese Yellow in color, but far preferable, as it stands repeated firing without any injury whatever, and is indispensable for a cream white. It is to be had only in powder. Trenton Ivory is a very beautiful clear color, and Old Ivory, as its name indicates, is the tawny color of old ivory carvings. Used



DECORATION FOR A PLATE FOR MONOCHROME OR COLORS.

arations is now done away with, as the necessity for assisting the glaze of all colors is better understood, and some are better for general work than others.

Any of the carmines can be used for tinting by adding flux. Rose Pompadour, which is a tinting color, is equally useful for general work. English Pink is very good, and is especially reliable in firing.

Deep Violet of Gold, English Best Violet, and the German Deep Violet are the strongest of all violets (the German Carmine Purple is more pleasant to use than Deep Violet, but

Turquoise Blue, and Turquoise Green. Then there are the greens that in tinting are hardly to be distinguished from blue. Delft Green dusted on is a strong, powerful green, but used delicately is one of those bewitching colors one hardly knows where to place. It might be blue, it might be green. With white and self-shaded scrolls and enamels and very little gold, it gives a wonderfully cool, dainty effect. Chrome Water Green and Celadon are beautiful milky and gray greens. Celadon is also useful in draperies and backgrounds. Apple Green, a favorite for gen-

on an article which has a heavy ornament in the ware, and allowed to settle in the interstices, it has a good effect. Neither of these colors is pleasant to use in general work. If it is desirable to blend a yellow into red, Ivory Yellow is best (not Light Ivory). Mixing, Silver, or Canary Yellows will harmonize best in contrast or mixture with Coalport Green, and Ivory or Light Ivory with Celadon. Gold Bud or Delft Yellow gives the intense color that in small quantities is sometimes so very effective. All the iron reds (with plenty of flux) make beautiful tints.

Flame Red, Yellow Red, and Capucine give the lovely salmon or tea-rose colors; Deep Red Brown, a bright flesh pink (the Carmines give the rose pinks); Carnation similar, but a little more yellow. Yellow Brown or Yellow Ochre gives a chamois or fawn color, and will take the place of Maize. Brown No. 108 is the same, but darker. Brown No. 17, well fluxed, is a pretty, warm, brownish gray. Turtle Dove Gray and Light Coffee give a pinkish cream, and pinkish gray fawn color, a shade hard to define. Both are beautiful, harmonizing with almost everything, and although good only for tinting, one cannot afford to be without one of them.

Copenhagen gray is a fine clear gray, not cold; it glazes splendidly, is also good for general work (except that it must not come in contact with the iron reds), and harmonizes with other colors well. Of course there are many other colors, all of which have their advantages, but from this list one may make a very good selection, useful for all purposes.

For articles of ornament only, a pretty effect is made by using any of the glaze colors with mat white; it gives a soft glaze, which is very refined when lighted up with gold, but is not recommended for table use, as it would absorb dirt and grease. The various preparations called Mat and Wax and Bronze colors are all applied in the same manner, and lend considerable variety to the simple process of tinting.

For strong, rich colors the grounds are laid or dusted on. Cover the surface with a coat of English grounding oil, diluted with turpentine, to a consistency that will spread easily with the brush. Color it with a little Lamp Black or some of the color about to be used. Distribute it evenly with a pad in the same manner as a tinted ground. Let it stand until slightly tacky. To test it, put at the same time some on another bit of china, as the piece to be dusted must not be touched. Apply the color with a wad of soft cotton or a large, soft brush. Neither must touch the

china. Simply drag the powder over, letting the oil absorb and hold what it will; then dust off lightly with the brush. It must be handled with the greatest care, for the slightest touch will show, and it is impossible to repair damages. Very fine effects are made in this manner. Of course the color cannot be shaded. If part of the china is white, the division is of necessity in a sharp line, and this must be finished with a line of gold in some form; if the border of a plate, a simple line; if in connection with an ornamental design, the color will follow it. In this, as in other tinting, the color must be thoroughly removed before firing wherever gold is to be applied.

E. C. DARRY.

## THE HOUSE.

AN OLD ENGLISH DINING-ROOM, AND SOME OTHER ROOMS.

THE house of which we give several drawings is fitted up mostly in various modifications of English Renaissance styles, from the Tudor, which, like the nearly contemporary French work, has much of the Gothic feeling in it, to the so-called "Adams" style, which is the English equivalent of the French Louis XVI. and of our own colonial styles. In these interiors the styles have been altered somewhat to meet modern requirements; still, it is easy and interesting to trace the relationships suggested. In the dining-room, the thistle pattern on the walls is practically a Gothic diaper motive; the mantel, though not Gothic in most of its detail, is obviously so in regard to the painted tapestry of Narcissus at the Fountain. The ceiling, laid out in geometrical compartments, and the leaded glass in the bay window are also late and much modified reminiscences of Gothic work. It is hard to describe such a room, with its look of having a history, as of several generations, each of which had made itself comfortable in its own way. The color tone of such a room should be deep and warm, and the patterns distinct, but harmonious. The ceiling may be a single tone of very deep cream or light buff, the wall-paper figured red on dull green, or green on dark red, according to the light; the woodwork of its natural color, not painted; but, if of too light a hue, it may be stained. The music-room "corner" is distinctly modern. The color should be light—French grays, pale blues, white, and gold.

The "boudoir" suggests a very charming and cosy little room, with a ceiling in stucco, wall-paper and window hangings in those striped patterns with sprigs or festoons of small flowers so much reproduced at present by manufacturers, and elegant but homelike modern English furniture. The rococo "drawing-room," the one stately room of the house, is more French in taste than any other. The panels may be distinguished in shades of dull sulphur yellow and buff; the narrow, contorted mouldings should be dull gilt; the mantelpiece of onyx or Sienna marble, as also the pillar serving as support for the palms in the corner. Dresden statuettes and vases would be in place in this room, while reproductions of Flaxman ware would be better suited to the "boudoir." Plaques of this modern Flaxman ware, with figures of cupids and nymphs delicately modelled in relief, make very appropriate wall ornaments for any small room, or small reliefs in the modern Capo di Monte ware.



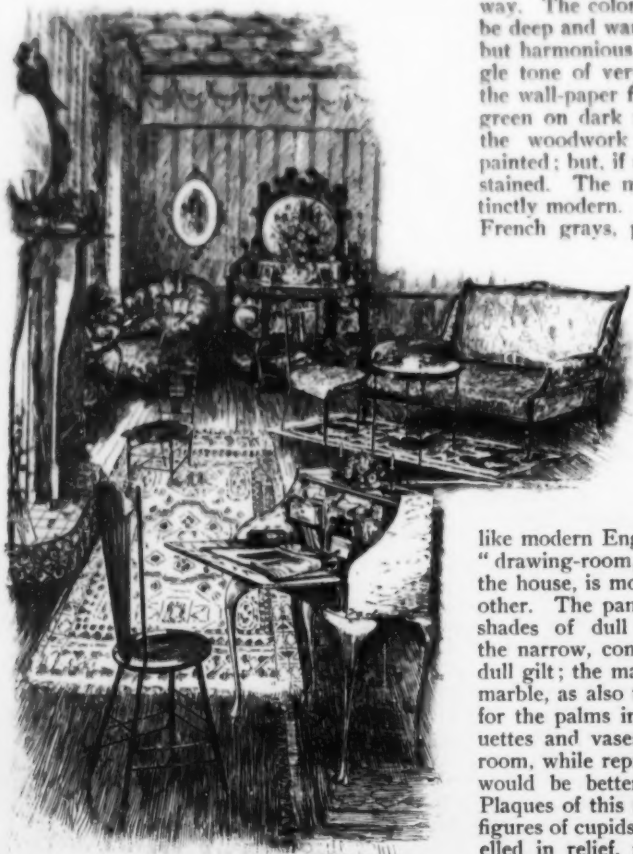
SUGGESTION FOR A "ROCOCO" DRAWING ROOM.

### ABOUT FLOORS AND RUGS.

THE outcry which the devotees of hygiene make against carpets, as affording such admirable hiding-places for dust and the germs of disease, cannot be urged with equal force against rugs. In the first place, the corners of the room are always open to sun and air, to water and soap, and the corners, all housekeepers know, are where dust accumulates; in the second place, with very little trouble, a rug may be taken up, beaten, and sunned; and whenever the floor is washed, dusted, or waxed, it should be lifted along the edges, and the dust carefully removed. Where rugs are filled in about the edges with carpeting, they must meet the hygienists in the same rank with carpets, as they have no advantage over them in that case.

I have nothing to say to the people who can afford to have inlaid or even simple natural wood floors; but there is many a careful housewife who is living in a rented house, or who cannot afford either to have her floors relaid or covered with wood carpeting, and yet who would be glad to replace her worn-out carpets with rugs. The floors in well-finished Northern houses, having all the modern improvements and conveniences about them, are an astonishment to Southern people, who are used to seeing, in every decent house, good, well-finished floors, with smoothly planed, narrow, clear-grained, close-fitting planks. What to do with the knotty, rough, irregular planks, covered with spots and splashes of paint left by the careless workmen, is a puzzling question to the housekeeper. The painter who is called in to remedy the evil has usually but one suggestion to make—the universal panacea—which is, "Paint it," and he goes on to expatiate upon the "elegant floors he has painted for So-and-so." Do not be beguiled into painting your floor. Every footstep will leave a dusty impression, many repeated footsteps will leave it scratched and ugly beyond redemption by anything less than radical measures—which will bring you back to the naked planks.

First, if your floor has been really painted, or is covered with drippings from the paintbrush, cover the spots and splashes with caustic potash; leave this on till the paint is dissolved. It will take, perhaps, thirty-six hours to do this if the paint is old and hard; then have the floor well scoured, taking care not to let the mixture deface your washboards. Secondly, if your floor is marred by wide, ugly cracks between the planks, have them puttied,



ARRANGEMENT FOR A BOUDOIR.





ARRANGEMENT FOR A DINING OR SITTING ROOM.

as they serve otherwise as a multitude of small dust-bins, and show an ugly stripe between your shining boards. The staining mixture can be bought at any paint-shop, or can be ordered from any city, and brought by express in sealed cans. In almost every case it is safe to dilute the staining mixture with an equal quantity of turpentine. I have never seen or used any which was not far too thick as it is bought. Staining can be done without the use of a brush. Buy at a grocer's—for a single, medium-sized room—a one-pound can of burnt umber, ground in oil. Mix with boiled linseed oil a sufficient amount of this to color properly without perceptibly thickening the oil; by trying the mixture upon a bit of wood till the desired color is attained, the quantity can easily be determined. It should be a rich walnut brown. Rub this into the wood thoroughly with a woollen cloth, rubbing it off with another woollen cloth till the stain ceases to "come off." Never be beguiled into using boiled oil to keep the floor in order, for it is more like a varnish than an oil, and after the pores of the wood have once become filled it lies on the surface, attracting and holding dust till it ruins the wood, and can only be removed by the use of caustic potash, sandpaper, or the plane. But this first, or any subsequent coloring of the floor, must be done as here directed.

If, when dry, it is not dark enough, rub on another coat. Do not be discouraged that your floors look dull and poor, for they only need a few weeks of proper care to be what you want.

When the staining is done, prepare for the next day's waxing. For an ordinary sized room procure one pound of Old English floor wax. This is the most economical wax I have ever used, giving as fine a gloss as the best varnish. It polishes to a high finish with very little labor. When the wood becomes well polished, the wax need not be applied oftener than once a week, or even once a fortnight. The floor, in the mean time, can be dusted off by passing over it an old broom or hair floor-brush, with a piece of slightly moistened rag tied around it. Everything that falls upon it lies upon the surface, as on that of varnished furniture. Nothing ever really soils it. It can, of course, be washed up, but never needs scrubbing. A few applications will make the floor gain a polish like that of an old-fashioned table-top.

G. H. DIERHOLD.

MOSAIC appears, for some occult reason, to be strictly associated in the minds of our architects with the halls and vestibules of

the open loggias and porches of many new houses offer quite as appropriate places, to say the least, for the employment of this splendid material.

#### PROGRESSIVE WOOD-CARVING.

##### BYZANTINE ORNAMENT.

THE pipe rack which is given in the supplement for this month is shown full size; it is made in quartered oak, half an inch thick. The front of the drawer should be an inch and a half thick if the bold modelling shown in the drawing is followed. The construction of the rack is very simple, being held together by keys only. It can easily be made at home by any one having the necessary tools and patience.

The drawer can be nailed instead of dovetailed, if preferred, and all but the front can be made of pine, which will lighten the weight of the rack.

The shelf on the top is formed from a piece of O. G. moulding, so called by cabinet-makers from its shape. Slots are cut in the edge wide enough to hold the ends of the pipe stems, and two strips of wood with slots are placed at the sides lower down, to accommodate short-stemmed pipes. Corresponding hollows can be carved with a gouge on the shelf for the bowl of each pipe; or a small strip of wood can be fastened across, to keep them from sliding forward. The drawer itself will hold the balance of the smoker's paraphernalia.

The design for the ornament introduces grotesque heads in combination with the scrolls, as often seen in antique carving. It is extremely difficult to show in a pencil drawing the technique of such work as this; but the reproduction of a picture-frame given on another page (a combination of children's heads with the Byzantine scroll) gives a very good idea of its modelling.

The ornament for the back of the rack should be very flat, not more than an eighth of an inch

deep, or it can, for variety, even be executed in pyrography, the ornament itself left the natural color of the wood, and the background only stained.

The design on the sides may be made a quarter of an inch deep, and to be effective should be undercut quite sharply on the lower sides for the sake of the shadows.

It is presumed that the execution of this piece will not be attempted by any one who has not taken the preceding lessons, or been otherwise instructed, and it is, therefore, considered unnecessary to repeat the directions for the execution of Byzantine modelling already given. The process is exactly the same in this, and, except for the addition of the heads, no more difficult.

For these, no hard-and-fast rules can be laid down. The drawing furnishes the suggestion and the execution depends upon the student. They are not at all difficult to do, and the degree of grotesqueness and variety of expression must be left to the individuality of the worker.

The rolling over at the top of the leaves which separate the heads is made very pronounced and undercut a great deal, both for the effect of the shadow, and also to serve as pulls for the drawer. The shelf itself should project at least half an inch beyond the front of the drawer.

The rack can be effectively finished with either a black walnut or an ebony stain, which can be bought ready for use, and is thin enough not to conceal the grain of the wood. This is more easily applied than the stain previously mentioned (composed of umber, lamp-black oil, dryer, and turpentine), but is not quite as attractive. KARL VON RYDINGSVÄRD.

WHEN finished with your palette, scrape it with the palette-knife, then rub it over with a little turpentine and linseed oil.



A CORNER OF A MUSIC-ROOM.

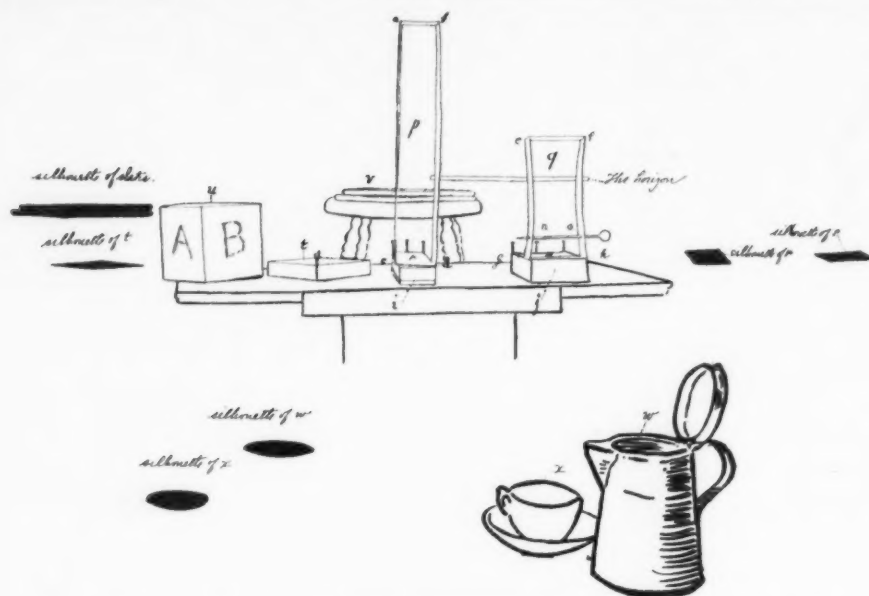


FIG. 11. Silhouettes and diagram of objects in photograph below, illustrating a method of measurement.

#### ELEMENTARY DRAWING.

##### III.

FORESHORTENING.—I hope that every reader of these chapters understands the truths already stated concerning the drawing of an upright book and a book lying down, for therein lies the whole theory of artistic drawing. To the man who is studying books as books this is of no importance; a folio is a folio, an octavo an octavo, whether standing upright or lying down, and a diagram of the normal proportions of that folio is satisfactory to him. So in the sciences, the man who studies plants or animals may be able to make a map of their margins, but may not be able to draw them correctly in their natural positions. Almost any one can draw a flat, pressed leaf, but a plant growing with leaves in different positions, mostly foreshortened, is a much more difficult subject to draw.

If you wish to draw from nature it is absolutely necessary that you understand the

theory of foreshortening. In a landscape, for example, almost all the objects are in foreshortened positions, so we give more of the subject in this chapter. It is, however, all an amplification of the slate and rectangle problem of the last chapter. In the photograph *D* the two rectangular uprights *a, b, c, d*, and *e, f, g, h*, represent the covers of the two boxes; hence, they are in reality the same size as the tops of the boxes (except that the smaller cover has lost some width by bulging in the middle). Now, is it not most interesting to think of the tops of these boxes becoming as short as they do from back to front (one tenth of their normal length!) merely because the object is in a horizontal position and near the horizon? Get this fact of horizontal planes shortening, when seen in perspective, clearly in your mind, and when you begin to draw a roadway, a board walk, a rug on the floor, a table top, keep it in mind that the object, being horizontal, appears shorter from the near end to the far end than you know it

to be by actual measurement. If you were drawing the plan of a board walk three feet by eighteen feet to a scale of one inch, you would make the width three inches and the length eighteen inches; but if you were drawing the actual view of it in perspective to the same scale, while you would make the width three inches you might not make the length more than six inches. But, you say, while the points I have given may put you on your guard when you are drawing a horizontal plane, you would like to know of a method that will enable you to measure exactly such planes. This I propose to give; we have mentioned in the case of the board walk three feet and eighteen feet, and then three feet and six feet; now, your knowledge of arithmetic will enable you to grasp the fact that here we have the proportions one to six and one to two. If I were writing an arithmetic I should speak of the ratio of one to six and one to two, but in art we use the word proportion. If you should draw the board walk in the first instance three inches wide and twelve inches long, we should say your drawing was "out of proportion" or that "your proportions were wrong." Now, the arrangement on the table ought to suggest to

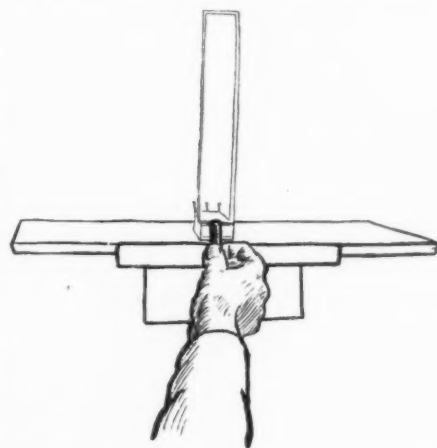


FIG. 12. Showing measurement taken on pencil.

you a method by which you can train your eye to ascertain correct proportions.

This method is as follows: the upright *a, b, c, d* and *e, f, g, h* are set up merely to show the great difference between the size of the box's top standing up and its size lying down. A pin is run through each upright at a height equal to the height of the box. (The upright *a, b, c, d* moved a trifle, so that its measurement is not perfectly exact.) By looking through this space—that is, the space above the box, *g, h* and *n, o*, it will be seen that the vertical measurement of the horizontal top of box *j* is equal to about one quarter of the height of the end of the box; in the case of the second box, *r* is equal to three quarters of *i*. Can you not see what a good foundation for a method of measuring this gives you? If you will find some pasteboard boxes about the house, tear off the sides of the covers, erect them as in the photograph, and take your position from which you are about to draw, and observe the objects carefully. You can accustom your eye to see the height of the near end of the object above that object—that is, to see *g, h, n, o* in the air, and the top of the box corresponding to *s*; and so measure the height of the horizontal top of the object in relation to the near end. After you have learned to do this you may try another method, which is the one followed by artists in sketching. This method consists of holding a pencil at arm's length parallel to the plane of the eyes (see Chapter II.) and seeing where the limits of the object appear to come



FIG. D. Half-tone from photograph of objects referred to in text and diagrammed above.



on the pencil. You may hold the pencil in a vertical position, allowing the top of it to come even with the top of the object to be measured, then moving the thumb along the pencil till it comes even with the base of the object; you thus measure off on the pencil the height of the object. For example, the nearest edge of box *i* may be so measured, and then, keeping the thumb at the same place on the pencil and the pencil still vertical, hold it so that the thumb comes even with the top of the nearest edge of box *i*, and measure into the air the height of the near edge of the box. You can see thereby that the horizontal top of the box is equal, when seen in perspective, to about three fourths the height of the nearest edge. This height is called the "unit of measurement." The student should experiment for a day or two, measuring different objects in this way. He will see, for example, how easily he can draw the seat of a chair or the top of a table by this method, and when you come to landscape sketching you will find it invaluable in measuring all horizontal planes, such as board walks, and not only these, but the size of different trees, rocks, and so forth, in relation to each other.

A quick mind will soon realize that the method suggested is capable of many kinds of variations; that measurements may be taken by holding the pencil horizontally or obliquely, and that various units of measurement may be used. For instance, in measuring a board walk, the width of the same may be measured and compared with the height. In fact, it is usually the custom for an artist to measure the less into the greater. To find out how high a man is he holds out his pencil, gauges the height of the head, and then measures the head into the body, finding out that it is six, seven, or eight heads high, as the case may be. So in measuring box *i*, you may first measure the top, and then, moving your pencil downward, find out that it is three fourths of the height of the near edge.

But while the measuring may proceed in that way, this must not be your chief method of observation, and your drawing must not progress in this manner—that is to say, an artist does not draw a window on a sheet of paper and then measure the drawing of the house by it. He draws roughly the whole form of the house first, and, later, in order to place the windows in it properly, he uses the height and width of a window as units of measurement. So a portrait painter does not place a head upon his canvas and afterward attach the body to it. He draws the whole figure first and the head the proper size afterward. So in drawing box *r*, *i*, draw the large, simple form of the near end, *i*, first, and then proportion the perspective of the receding top, *r*, according to it.

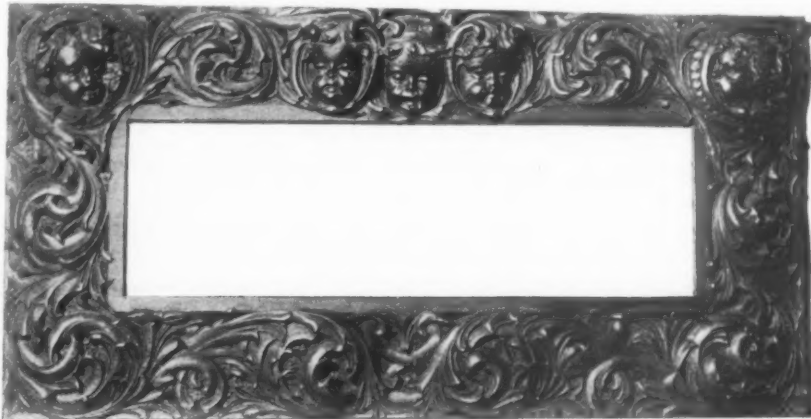
The silhouettes in 11 show that horizontal circles in perspective become ellipses, and that horizontal oblongs, receding from the eye, become extremely shortened in the receding axis. One who gives a fair trial to drawing the silhouettes of objects against a window-pane (first chapter) will see that the same method of silhouetting will help him in drawing perspective forms. If you live in the country, suppose you go out and try to silhouette yonder duck pond. In the city,

practice indoors by laying a sheet of paper, an envelope, a paper-cutter, and a pen-wiper flat on the table, and trying to silhouette them. Try experiments of your own, based upon our diagrams. For instance, alongside the sheet of paper on the table stand an envelope up vertical, and then sit at such a height that your sheet of paper would have the same perspective height as the envelope.

NOTE.—Inadvertently the pin was omitted in upright  $\beta$  in the diagram, but it may be seen in the photograph.

## NEW PUBLICATIONS.

ALPHABETS OLD AND NEW, by Lewis F. Day, is a collection of one hundred and forty-nine alphabets and twenty-nine selections of numerals mainly copied from old manuscripts, brasses, wood carvings, and stone inscriptions, but with added designs, and these among the best, by the author. Purely ornamental alphabets are excluded; those given are all intended to be easily read, and Mr. Day has, with excellent judgment, given much of the space at his command to the early alphabets derived from the Roman and to the more modern Italian alphabets. His chief mistake is in printing uncharacteristic Irish examples and in giving as "Anglo-Saxon" alphabets which, if not Irish, are certainly derived from the Irish. A short essay on "Art in the Alphabet" hints at the reasons for the many changes which it has undergone, due mostly to the nature of the implements and materials used.



A CARVED PHOTOGRAPH FRAME WITH CUPIDS' HEADS. BY KARL VON RYDINGSVÄRD.

(See article on Progressive Wood Carving.)

Thus the more ancient forms of written as distinguished from engraved letters owe their comparative thickness and bluntness to the new pen and papyrus. The quill used on paper gave a different character of letter. Many of the examples show clearly the appearance of hammered brass, bent wire, carving, incision, and other methods. \$1.50. (Imported by Charles Scribner's Sons.)

HOW TO APPLY MATT, BRONZE, LACROIX, DRESDEN COLORS, AND GOLD TO CHINA. This excellent work, abounding with new and practical information, which was first published several years ago, still proves as popular as ever, the sixteenth edition having been just issued. The name of Miss A. H. Osgood, of the Osgood Art School, as the publisher is a sufficient guarantee as to its merits. (\$1.00.)

THE AMERICAN ART ANNUAL, compiled by Florence N. Levy, contains a great deal of useful information regarding art galleries, art societies, art schools, exhibitions of the coming year, notes on the tariff, important sales, etc. The whole is arranged in a very comprehensive manner. (The Macmillan Company, \$3.00.)

THE NEW GOD, translated from the German of Richard Voss by Mary A. Robinson, is a romance laid during the time that Tiberius was king. We are introduced to many of the New Testament characters—Pilate, Mary Magdalen, and others. Velosianus, the King of Priests, has an intense disgust for things earthly and heavenly and leaves the priesthood. In the country he realizes the beauty of heaven and earth and is seized with an irresist-

ible longing to wander through all creation in order to seek a living God. He meets with the daughter of Jairus, who has been raised from the dead, and together they go to Capri, where Tiberius is holding revels in the Jupiter villa. On the way Jairus' daughter in a vision describes the closing events in Jesus' life. Then the scene reverts to Jerusalem at the time following the Crucifixion of the Christ and the legend of Veronica. Tiberius seeks the new God, dies, and Caligula becomes emperor. Mary Magdalen tries to convert the emperor, and after spurning his love is crucified. Very dramatic are the scenes which describe the visit of Pontius Pilate to Christ's tomb and the crucifixion of Mary Magdalen. (Harper & Brothers, \$1.25.)

OLD CHESTER TALES, by Margaret Deland, are a collection of charming stories dealing with the life of an ancient town in Pennsylvania, where the ideals of the last generation are only beginning to give way before modern advancement. The prominent figure in each of the stories is Dr. Lavendar, a clergyman of the old school, who is greatly beloved by his parishioners, and who is called on to settle every difficulty that arises in their lives. (Harper & Brothers, \$1.50.)

AS TOLD BY THE TYPEWRITER GIRL. The volume consists of a series of stories by Mabel Clure Erwin, a clever Chicago writer, and they first appeared in the Chicago Chronicle. The stories are of delightfully humorous character, and describe such incidents as would naturally occur in the life of any bachelor maid of the present day who happened to be the "typewriter girl" in a large office. (E. R. Herrick & Co., \$1.25.)

THE ADVENTURES OF PHILIP, to which is prefixed A SHABBY GENTLE STORY, is numbered volume eleven in the biographical edition. Mrs. Anne Thackeray Ritchie again gives additional interest to the volume in her relation of the circumstances that led to the establishment of The Cornhill Magazine by Messrs. Smith and Elder co-operating with their chosen editor, W. M. Thackeray. The introduction contains several letters written by Carlyle, Lord Houghton, Charles Macaulay, Motley the historian, Dr. John Brown, and Sir Edwin Landseer upon matters connected with their contributions to the magazine. The letter of Landseer is illustrated, and the introductory pages embellished by drawings of Thackeray and Frederick Walker. There are over twenty other illustrations distributed throughout the volume by the two last named. (Harper & Brothers, \$1.75.)

DUMB FOXGLOVE AND OTHER STORIES, by Annie Trumbull Slosson. These semi-pathetic tales of Connecticut village life, into which are interwoven descriptions of flowers and natural scenery, are done with a sympathetic and loving hand. "Dumb Foxglove," which gives the title, shows the analogous resemblance between the dumb flower of the name, which no care or condition of soil will cause to unfold, but when picked open discloses "the prettiest posy in the world," and the little crippled child, who is all beautiful within. There is a religious vein running through the stories, and a wholesomeness about the characters that draws us toward them in a way that convinces us of their fidelity. (Harper & Brothers, \$1.25.)

THERE is some demand for a course in library instruction, and the State Normal School of Colorado may offer a course of four or six weeks, during the summer of 1899, with the purpose of continuing such summer instruction each year. The usual instruction in library management, classification, binding, and repairing will be given, with special instruction concerning schoolroom libraries, schoolroom decoration, fine arts, and the study of pictures, casts, and so forth. For particulars, address Dr. Z. X. Snyder, President, or Joseph F. Daniels, Librarian.

## CORRESPONDENCE.

*All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.*

## A NEW PREPARED CANVAS.

MUCH of the canvas in use by artists has defects which often prove extremely annoying. It stretches badly, absorbs moisture from the atmosphere and oil from the pigments, causing "blooming" of the varnish or "drying in." Its texture is often too rough for the painter of easel pictures, giving a thin and mechanical look to the work put upon it, since the grain of the canvas shows through everything but very heavy impasto. This may be a help to the painter of large decorative pictures to be seen at a distance, but the average painter who works on a smaller scale usually wishes to make his own textures with his pigments. The most ordinary fault, however, is that the priming is too thin and carelessly and unevenly applied. This causes no end of trouble, for the pigments cannot be depended on to act everywhere in the same manner when applied upon an uneven ground. The "Marble Smooth Canvas," manufactured by the Messrs. F. W. Devoe and C. T. Reynolds Company, is free from these defects and is just what most artists require for finished work. A prominent marine painter says, speaking of a painting done on this canvas and now at the National Academy of Design: "No less than five skies . . . went on that canvas, and the last one is . . . more brilliant than if done at first painting." There is no oiling out, no retouching varnish used, the picture is exhibited just as it was painted. "This is proof of the excellence of the canvas."

The same painter adds: "Very few artists are content with one painting nowadays, so that texture is not of account." Artists wish to give whatever texture they desire, and consequently prefer a smooth, non-absorbent surface, on which the colors retain their full value when they dry. This they obtain on the Devoe canvas, which is of the best quality, solid, elastic, and durable.

## OIL AND WATER-COLOR PAINTING.

C. G. asks: "Are all water-colors permanent? If not, which are?"

Water-colors are not all by any means permanent, and some of the most beautiful colors are better never in the box. The aniline dyes one has to be particularly cautious about. They not only fade, but eat up the other colors. The following is a list large enough for any color-box. The colors are marked 1, 2, 3, 4, according to their durability. No. 1 having the greatest permanence. Alizarin Crimson (2), Aureolin (1), Burnt Sienna (1), Cadmium Yellow (3), Cerulean Blue (1), Chinese White (1), Cobalt Blue (1), Emerald Green (2), Scarlet Vermilion (2), French Blue (1), Gamboge (3), Hooker's Green (3), Indian Yellow (2), Indigo (2), Lemon Yellow (1), Light Red (1), New Blue (1), Oxide of Chromium (1), Prussian Blue (2), Permanent Violet (1), Raw Sienna (1), Yellow Ochre (1), Rose Madder (2), Venetian Red (1).

T. W.—It is in itself a matter of indifference whether an artist paints smoothly or roughly. He may desire to give a great deal of minute detail, or his subject may be of a smooth texture, as silk or the petals of flowers, and in such cases he may mix his colors thin and apply them smoothly. On the other hand, he may desire to give broad masses, without much detail, or to imitate things naturally rough in texture, in which case he paints more roughly. As it is more important to get the masses correct than the details, your teacher was right in directing you to paint without regard to smoothness. The cheap oil paintings of which you speak are manufactured by the hundred yards in our large cities, of course by persons of no artistic skill or feeling. Keep on in your present way of study until you can do better, and do not let ignorant critics influence you.

## CASTING WAX FOR MOULDS.

G. E. C.—Put some common beeswax into an earthen pot or pipkin and place it over a slow fire. When it is all melted stir into it a little white lead (flake white), or you can use black lead (plumbago). The proportion is about one ounce of white lead to one pound of wax. This mixture tends to keep the moulds from cracking when cooling and from floating in the solution. The composition should be melted two or three times before using it for the first time. Rosin is sometimes recommended with the wax, but when often used a kind of decomposition takes place, which makes the mixture gran-

ular and flexible. When rosin is added it should be boiled until effervescence ceases, it is then poured out upon a flat stone to cool, after which it is ready for use.

## TO MAKE PITCH FOR REPOUSSE WORK.

G. E.—Chasing pitch for small work: Use a mixture of one part of beeswax and two parts of rosin, with sufficient lard to soften the composition to suit the climate. This composition can be bought in one-pound sticks for twenty-five cents each from Frazee & Co., Fulton Street, New York. Repoussé tools can also be had from them. They cost from four dollars a dozen up. The most convenient length for the tools is six inches. They come in sizes five, six, and seven inches long. Your hammers should be in three weights. They come from one ounce to six ounces, but two, four, and six ounces are the most convenient.

Pitch for large work, to be used in bowls and chasing rings: These rings are used for alms dishes, and are made of hoop iron quarter of an inch thick, six inches high, and from twelve to eighteen inches across, according to the size of the dish. They are welded and made very true on their edge. The dish is laid face down in the ring and the pitch poured in. It is composed of Burgundy pitch, plaster of Paris (equal quantity of each by weight), lard, according to the seasons—in summer use one pound, in winter from four to six pounds. The pitch and lard are melted together in an iron crock. When the pitch is in a liquid state add the plaster and remove from the fire. Stir well while cooling.

## SUNDRY QUERIES ANSWERED.

D. D.—China dried where the flame of a gas stove can come near it and where the moisture cannot well escape is apt to spot. Two plates tinted with Imperial Ivory were dried in the same oven. The one with tint toward the flame spotted with little oily spots. The one placed so that the moisture could ascend was quite perfect. Steam from boiling water has a curious and disastrous effect on unfired mineral painting. Hot radiators do very well for drying china, but where any steam may rise it causes color or lustre to become moist and "run," and will soften paste.

N. R.—(1) Try mixing enamels without oil. It is oil that causes the mischievous quality of spluttering and that makes little holes in enamels. Mix the powder with turpentine only. It will dry immediately, but will not become hard, so care must be taken in handling before placing in the kiln. Enamels fire much better without oil. (2) It is not really necessary to hold china quite so much as we do while decorating. It is only a habit. Try a morning's work without touching the china, unless necessary. Paint while it rests on a stand, a turning wheel, or sloped against rests. A turning wheel is as necessary for china as an easel is for a canvas. Blemishes develop in firing that are caused by finger-marks.

T. F.—A "bride's book," painted by amateur or artist, is a wedding present that may be an heirloom and treasured with records. It is for the autographs of the wedding guests, and has many possibilities in the way of decoration. The June issue of The Art Amateur will contain designs and plans for such a book, to be painted in water-colors, which should have the charm of individuality among presents.

M. S.—You can get the outfit for "French Art Decoration" for \$1.75 from Messrs. Hirshberg, Hollander & Co., 28 West Lexington Street, Baltimore, Md. They also sell decalcomania or transfers for china. Send for their illustrated catalogue.

IGNORAMUS.—Pen-and-ink sketches can be sent to publishers either rolled or flat. If on paper or thin cardboard they can be rolled.

M. L. W.—For the answer to your question about decalcomania, see "M. S."

M. C. A.—Designs can be sent either in color or in pen and ink. A canvas can be sent flat by express or by mail if rolled. A full account of lustres was given in The Art Amateur for July, 1898.

J. N. S.—The acid used in the pyrography panel you speak of is sulphuric acid, more or less diluted, according to the intensity of the color to be produced, is applied with a bristle-brush to the wood. According to the strength of the acid, a light or dark-brown stain is obtained. When the acid has acted sufficiently its further action is arrested by the application of ammonia water. Dry the wood and polish with old English floor wax.

L. C. W.—You can get architectural plans and drawings from Hirshberg, Hollander & Co., 28 West Lexington Street, Baltimore, Md.

N. J.—The Moist Oleo Colors, manufactured by Messrs. A. Sartorius & Co., 42 West Broadway, New York, are excellent for sketching. The Vitro-Moist Water-Colors are for china painting. They are odorless, and being put up in little jars, are very convenient for use.

## A FIELD-GLASS FOR SKETCHERS.

THE most important addition that can be made to the sketcher's outfit is a good field-glass. In a sketching trip in which much ground is to be covered in a limited time it will save the user many a mile of needless travel. A glance through it will show him just what material for pictures there is ahead in every direction. It very often happens that the best view of a picturesque or noteworthy object is one from a distance, and in such cases a good binocular will show the detail which may be necessary for completeness. On a nearer approach, though along the line of vision, a view which at a distance looks extremely promising, is sure to take on a much less picturesque appearance. Things do not hold the same relation to one another—new objects become prominent, the masses are broken up and confused, and the pictorial character of the subject altogether changed. But with a good glass everything within view may be analyzed and just so much detail may be added to the sketch as will serve to make of it a satisfactory picture; this facility will appeal at once to artists who are employed by our illustrated periodicals and who are often required to cover a large extent of difficult territory in a very short time. But the proper glass should also serve for use in the theatre, and at regattas, races, and military manoeuvres.

The binocular alone gives a clear and rounded image. But, up to the present, the binoculars in use were, without exception, either too large and clumsy or were of very weak magnifying power and narrow range. The greater the power of the instrument the greater the size. By a system of mirrors, invented by Porro, the inverted image formed by the object glass was reinverted in about one third the space that was required for performing this work by means of lenses; but for a long time the manufacture of the prismatic mirrors and their adjustment offered so many difficulties that the system was believed to be impracticable. Friedenau has quite overcome these difficulties, and the result is a perfect field-glass, handy, powerful, taking in the entire field of vision, and easily adjusted. By a special mechanism the proper focal strength for each glass having once been found, both tubes can afterward be focussed together. The most important point about the Goerz glass, however, is the absolute perfection of lenses and mirrors. It is obvious that the more powerful the glass the more distorted the image will be if the adjustment is imperfect. Hence, cheap glasses are either too weak to be of use or are worse than useless, because deceptive to the artist; the ordinary field-glass would be likely to be more of a hindrance than an aid; but the time may be near when one will no more forget his Goerz binocular on setting out on a sketching tour than he would his pencils or his sketch-book.

THE seventh annual exhibition of the National League of Mineral Painters will take place during the week of May 22d to 27th inclusive, at the Art Institute, Chicago, under the auspices of the Chicago Ceramic Association.

It is hoped that all the clubs belonging to the Federation will be represented. Many of the pieces exhibited will be selected for the Paris Exposition.

THE Colonial Dames of Massachusetts, wishing to stimulate among our artists a greater interest in the early days of our country, announce the second exhibition and competition for prizes to be awarded to the best pictures or compositions, embodying the spirit of the Colonial or Provincial periods. Any subject characteristic of those times (interiors as well as outdoor life)—historical episode or story—may be chosen. The subjects are not restricted, but must be rendered in color, either oil, water-color, or pastel. They shall be the work of American artists and not hitherto exhibited in Boston. The first prize will consist of \$250, for the best work of art exhibited, under the conditions noted above. The second prize of \$150 will be awarded under the same conditions. A competent board of judges will be chosen to decide upon the admissibility of works to the exhibition and to award the prizes. The exhibition will be held at the Boston Art Club in December, 1899, and be subject to such conditions as are usual to exhibitions of a similar character. A schedule giving full particulars will be issued in the early autumn giving the exact dates of the exhibition and such information as may be necessary, and may be had on application to J. Eastman Chase, 423 Boylston Street, Boston.





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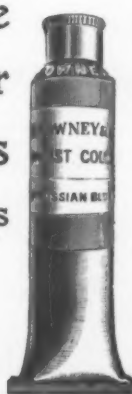
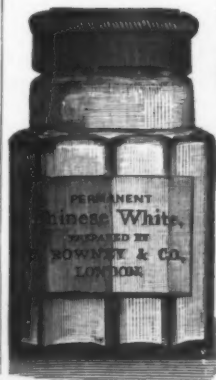
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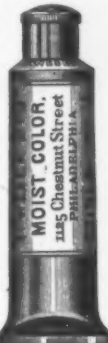
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